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APRIL 9, 1901.



THE week before Easter is usually the last one containing concerts of importance, and hence means the closing of the Berlin musical season. It was so also this year, and with the tenth and final one of the series of symphony evenings of the Royal Orchestra, which took place last Saturday night, April 6, concerts may be considered at an end until the first week of September.

What follows now are stragglers and strugglers, who were unable to secure an earlier hearing in one of the most over-crowded of musical seasons the.

German capital has as yet experienced. Whither this overproduction of musical performers and surfeit of musical entertainments will lead, those may have time and reason to consider who remained of necessity unnoticed by the public and the press, and who in peace of mind and in pocketbook were the sufferers for their rash, foolhardy and entirely unnecessary undertakings. Might they, who in coming seasons have equally wanton aspirations without the adequate means, and what is more without possessing high or highest grade artistic accomplishments, be warned by the fate of the multitude who fell by the wayside or remained unnoticed during the past season, and might their shadows, but their number decrease to a considerable extent. Then those who are deserving of critical and public appreciation will be able to find it according to their merits, for the critics will be able to listen with renewed attention, and the public will begin to buy tickets again to the concerts of those who deserve attendance, while now, flooded as they were with free tickets, they could hardly be induced to visit soloists' recitals whether they were good, bad or indifferent.

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The aforementioned symphony evening of the Royal Orchestra, with which Felix Weingartner took leave for the season of his accustomed and faithful community of listeners, had an ultra classical and none too well balanced program. It opened with the sunny Cherubini "Anacreon" overture, which only a few weeks ago Nikisch read with more delightfully shaded ensemble, but perhaps less military rhythmic spirit than it was performed under Weingartner. He was at his best, however, in Mozart's D major (No. 38) Symphony, without a minuet, which is not one of the most frequently performed, but one of the master's most charming and pleasing works. The andante in most polished and refined reproduction so delighted the audience that they would fain have heard it repeated.

The preponderating second part of the program consisted, of course, of Beethoven's Ninth Symphony, and here Weingartner's peculiarities of conception, especially in the first movement, did not meet with the approval of the entire audience, at least not its most musical elements, and likewise not of the critics. The scherzo, however, was superbly read and reproduced, the trio not being so contrastingly slow in tempo as some other conductors. Nikisch and Thomas among the number, are wont to take it. On the other hand the adagio was somewhat lacking in breadth and above all in dignity of style, for Weingartner is much too showy, too superficial and outward a nature to be able to feel, and hence to make others feel and reproduce the boundless depth of this greatest of adagios ever penned by mortal man. In the final movement the Royal Opera Chorus was numerically too weak to do justice to the "Ode to Joy," and the soloists, though individually some

did better work than usually is heard in this music, which is well-nigh impossible to sing, shared the ordinary fate, only the ensemble was worse than customary or excusable.

Only Mrs. Herzog, who is as thorough a musician as she is an excellent singer, got through safely with the soprano part, while Mrs. Goetz stranded high and dry in the extra difficult B major episode in the quartet; Sommer, the tenor, was not in the best of voice, while Hoffmann, who was as usual sonorous and vocally sympathetic, seemed out of sorts in a rhythmic sense, and through retarding spoiled the anyhow none too sure ensemble. Although thus the performance of the Ninth Symphony was by no means a model one, the audience cheered and recalled Weingartner to their and his heart's content, and when he was finally allowed to retire from the platform for good he could take with him the proud conviction that he is still and probably will remain for many seasons to come a prime favorite with the numerous patrons and habitués of the Royal Orchestra's symphony soirees.

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The other one of the two final orchestral concerts of the season of 1900-1901 was the annual benefit for the pension fund of the Philharmonic Orchestra, which Arthur Nikisch with his well-known and frequently demonstrated generosity is wont to conduct for his band of artists gratuitously, and in which entertainment, given for so worthy a purpose, some of the world's most notable soloists are in the habit of volunteering their services.

This time it was no less a popular artist than Joseph Joachim, who combined with Wilma Norman-Neruda—Lady Halle—in the performance of Bach's double concerto for two violins with orchestra in D minor.

A novelty upon the program was a concert overture entitled "Frühlingsfeier" ("Celebration of Spring"), by Georg Schumann, the new director of the old chorus of the Singakademie, who conducted his work in person. Schumann, like his greater namesake, is a romantic in feeling, but thoroughly modern in his ideas and technical equipment. For so lengthy and intricately constructed, thematically well developed a work, which Robert Schumann never could have composed or orchestrated with approaching great skill, Georg Schumann is lacking in his namesake's fertility of ideas. The musical material in this orchestral ode to spring is neither very original nor yet particularly pregnant. Considered from a melodic viewpoint, his two principal themes are too trite and almost commonplace to deserve so lengthy polyphonic treatment in "Meistersinger" style, and the paucity of his ideas makes the whole, well-worked, effectively but at moments somewhat obstreperously orchestrated overture seem entirely too extended.

The concert opened with Beethoven's overture to "Egmont," and closed by unanimous request of the Philharmonic Orchestra with Tchaikovsky's last symphony, the Pathetic, which work they consider their own and their conductor's battle horse, and their greatest achievement under Nikisch's direction. I think that nine-tenths of the Philharmonic Orchestra's audiences will coincide in this estimate, and I for my part do not hesitate to pronounce the reproduction of this most masterly as well as most sympathetic among modern symphonic creations the best one I have heard during a quarter of a century's active service as a music critic.

This week, up to and inclusive of next Sunday night, the Philharmonic Orchestra will still be in Berlin, and attend to its duties of giving its rightly named "popular" concerts. On the 14th inst., however, this body of artists will start upon their annual spring tour, which, under the management of the Wolff concert direction, has been laid out as follows: April 15, Prague; 16, Bruenn; 17, Vienna; 18, Graz; 19, Trieste; 20, Venice; 21, Bologna; 22, Florence; 23, Rome; 24, second concert in Rome; 25, second concert in Florence; 26, Genoa; 27, Nice; 28, Marseilles; 29, Barcelona; 30, second concert in Barce-

lona; May 1, matinee in Barcelona; 2, Madrid; 3, second concert in Madrid; 4, matinee in Madrid; 5, traveling day; 6, Lisbon; 7, second concert at Lisbon; 8, traveling day; 9, fourth concert in Madrid; 10, fifth concert in Madrid (matinee); 11, Bilbao; 12, second concert in Bilbao; 13, traveling day; 14, concert at Bordeaux; 15, Toulouse; 16, second concert at Marseilles; 17, concert at Lyons; 18, traveling day; 19, first concert in Paris at the Cirque d'Hiver; 20, day for resting; 21, second Paris concert; 22, day for resting; 23, third concert (matinee) at Paris; 24, fourth Paris concert; 25, fifth Paris concert; 26 (Whit Sunday), day for resting; 27, Lille; 28, first concert at Brussels; 29, Liège; 30, second concert at Brussels and close of the tournée.

The concerts will all be conducted by Arthur Nikisch, while the first part of the tournée as far as Paris will be under the personal management of Charles Wolff and Hermann Wolff will take charge of the tournée from Paris on to the close. The programs are standard ones, and show only in one single case a strange condition, viz.: that of a plebiscite with regard to the symphony which is to be performed on the occasion of the only concert the Philharmonic Orchestra is to give at Vienna. This concert is in the local hands of the Concert Direction Gutmann at Vienna, where tickets can be bought in advance. Each holder of a ticket receives also a blank voting ticket, upon which he or she can indicate what symphony is preferred of the following three, which are placed at the choice of the public: Beethoven's C minor, Brahms' C minor or Tchaikovsky's Pathetic. The sale of tickets opened on the 6th inst. and will be closed for voting on the evening of the 10th inst. The symphony then showing the greatest number of ballots will be performed on the evening of the Vienna concert. I am quite curious to see the outcome of this plebiscite, which in a way smacks somewhat of American business methods, and might be made quite a sporting event, if betting were opened on the result, in which case Beethoven would probably start an odds-on favorite; Brahms, who also lived so long and died in Vienna, being a good second choice, and Tchaikovsky the extreme outsider, with a show of winning only in case of heavy going.

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Concerts other than the two above described ones were only few and far between during the "quiet" week, as the week before the Easter holidays is usually called in Germany. Of course the Singakademie gave their customary "St. Matthew Passion" performance on Good Friday, but there was, despite the fact that the new director, Georg Schumann, is working hard to wake up his venerable chorus, so little charfeitagszauber in this reproduction that it is hardly worth while writing anything about it.

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A concert of some interest to Americans, however, was the piano recital of Miss Helena Augustin, a sprightly, dark eyed young lady from New Orleans, who has studied here with Teresa Carreño, and since her departure for the United States took some preparatory lessons for this recital from Otto Lessmann. She displayed considerable musical talent, as well as temperament, and pleased me above all through the variety and euphoniousness of her refined touch, nuances and an exceedingly rapid and quite reliable finger technic. In the classical works by Bach, Mozart and Beethoven, however, especially in the latter's first E flat Sonata, from op. 27, I should have preferred a stronger and more marked individuality of conception and more clearly defined outlines of the melodic structure, which latter at moments, mostly in quick episodes, sounded a bit blurred.

Miss Augustin was well received by a fairly numerous and quite appreciative audience. That the débutante was also able to win the favor of some of the Berlin musical authorities is best proven by the literal translation and reprinting of the following criticisms from the daily papers. I begin with Prof. E. E. Taubert's verdict in the *Post*, because he is the doyen of the Berlin critics, and likewise one of the most highly esteemed but rather severe judges. He says:

At Bechstein Hall appeared last week a pianist, Helen Augustin, to whom must be ascribed decided talent as well as an already superior technical development. Only in the matter of musical taste her development does not seem to have quite matured, for her delivery of the music is too uneven, and when playing Bach, Mozart and Beethoven she should bind herself more severely to the style of these masters. The changes in the C minor Fantaisie of Mozart should be rejected energetically; also in Beethoven's E flat Sonata the pianist indulged in some arbitrariness of delivery which were not justifiable by the character of the music.

Professor Urban, also one of the most serious of critics, has this to say in the *Vossische Zeitung*:

On Tuesday Miss Helena Augustin, the American pianist, made her appearance in Bechstein Saal. A fluent technic, a large and convincing tone and a natural and healthful musical grasp are characteristics of her playing. The young lady, to be sure, has a few points yet to reach, especially a more absolute control over her fingers, so that they may not run away with her, as occurred in the "Rondo 'Perpetuum Mobile'" of the Weber Sonata in C major, and, further, a greater subtlety and charm in tone and expression. This lack was noticeable in the slow movements of the Beethoven

and Weber sonatas, as well as in the Mozart Fantaisie. Miss Augustin was at her best in her dashing performance of the Finale of the Beethoven Sonata.

The *Staatsbürger Zeitung* says:

In the two last concerts in the Bechstein Saal piano playing was heard. On Tuesday Miss Helena Augustin, from New York, made her first appearance, while on Wednesday Fr. Margarete E., the diligent Berlin young lady, had assembled her friends to hear her. In spite of the ability of the latter, a pupil of Professor Klindworth, we prefer the former, a pupil of Carreño. She possesses, though she is not quite finished yet, more intelligence and talent in her execution. Fräulein E. seems to like to play the part of a heroine of the piano, who, with her strength, would strive to make an impression. Miss Augustin does not lack strength, but she does not seem to have the intention to use it exclusively in order to shine. Moreover, in regard to technic, her strength is more equally balanced, and her runs and her velocity are more evenly developed. Fräulein E. has her strength in her arm and wrist, while her fingers are in that respect a little careless. Both committed inaccuracies, but Miss Augustin's rhythm is surer and her phrasing is both more correct and artistic. In both programs there was nothing particularly new. These were made up according to the conservative models of the conservatories.

The young American played Beethoven by far the best. She also showed some good points in Mozart and Weber, while Fräulein E. did her best work in the Schubert C major Fantaisie.

The critic of the new paper, *Der Morgen*, utters himself as follows:

We found in Miss Helena Augustin a fresh and healthy talent. There is something very sympathetic in her manner of playing. Miss Augustin is an American, and was a pupil of Teresa Carreño, which fact one quickly perceives, as she has imbibed many of the good qualities of her genial teacher. The firm, strong touch remains, even in the heaviest forte, full and round, but never hard. She executes with temperament and in a flowing style, has a clear and sure sense of rhythm, and a charming and natural way of phrasing.

She is also technically well equipped, as she proved by the performance of the "Perpetuum Mobile" of the C major Weber Sonata, which, in spite of an unimportant slip, was a model performance in its line. The conception of this sonata, as a whole, pleased me well. The same can be said of the Beethoven Sonata, op. 27, No. 1, E flat major, although in this also occurred occasional unexpected accelerations of tempo. The three Chopin Etudes I liked much less. There was something a little heavy and a lack of poetry about them. The artist resembles Madame Carreño also in her appearance. Her stately presence, the energetic but amiable physiognomy and the distinguished ease with which she comes before her audience reminds one of Carreño.

Although the attendance was not very large, it being Holy Week, the interest of those present never flagged; there was hearty applause after each number, and toward the end after each movement.

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A Russian quartet, consisting of M. de Sicard, first fiddle, who is well and favorably known in Berlin; J. Joukowsky, Prof. C. Piatyhorwicz and Prof. J. Schelbelik, appeared for the first time in Berlin at the Singakademie last week. In the matter of ensemble this string quartet from Kiew could not claim particular praise from a public which has become accustomed to model reproductions of the classic genre by the Joachim Quartet, and of the modern works for string quartet by the incomparably superior Bohemians, who beat the Russians, not only in refinement of shading and general precision of rhythm, but also in purity of intonation and above all in temperament. But the program of the Kiew quartet organization was in so far particularly interesting, as it offered three works by Russian composers, of which only the Tschaikowsky op. 11 D major Quartet, with its divinely beautiful andante cantabile, was familiar to the public, while a Quartet, op.

45, in C minor, by César Cui, and Alexander Borodine's Second String Quartet, in D major, were unknown quantities to the audience as well as to probably also the majority of the critics. Cui's quartet is a mixture composition of all styles, excepting that of severe chamber music. He delights in trivialities, nay, banalities, of the worst kind, and immediately afterward, like feeling a bit ashamed of his thoughtless way of music making, he tries to stun you by some bizarre harmonies and an extra dose of dark philosophical pondering. Much more original in character, and also of greater power of invention, is the quartet of Borodine, which, in facture, is patterned after the works of the classics, but in harmonization is likewise ultra modern. I liked best of the four movements a very moody Notturno, which is as strong in thematic contents as it is pure and masterly in workmanship.

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Marcella Sembrich, about whom the cable reported that she had completely lost her voice, and was going to retire from the operatic and concert stage for good, sends out the following information to the press: "Allow me to correct the truly American canard. I have returned to Europe with a somewhat obdurate catarrh, but otherwise in the best of health, and am now already busy upon the preparations for my next season. The possibility of an Italian stazione in Berlin this very spring yet is not excluded. During the brilliant termination of my tournée in America I caught a cold in San Francisco, which necessitated nursing and a change of climate. The American papers, and as it would seem also some European ones, aggrandized this into a severe illness, which makes me hope for a long life and extended period of singing. With cordial greetings,

MARCELLA SEMBRICH."

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The Breslau city fathers don't seem to be quite satisfied with the management of their theatre by Director Dr. Theodore Loewe, for they voted to withhold from him, for the time being at least, the annual subvention of 20,000 marks, which he was receiving for his personal services. Dr. Loewe has hopes, however, that the decision will be revoked next fall.

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Willy Birrenkoven, the heavy heroic tenor of the Hamburg Opera House, met with a severe but luckily not fatal accident last week, he being precipitated, together with his horse, through a defective stage trap into the lower floor during a "Rienzi" performance. Besides several contusions, he received a concussion of the brain, which will force his retirement from the stage for some time to come, but which is reported as being not quite as bad as was at first feared.

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The German Crown Prince has gone among the rank and file of the titled composers, having finished a piece for violin, upon which instrument he is said to be a pretty fair performer.

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The operatic festival at Wiesbaden during the presence there of the Emperor this spring will consist of seven per-

formances of "Oberon" in the new version, two performances of "Tristan and Isolde" and three of the newly mounted "Merry Wives of Windsor," as well as model reproductions of operas by Auber, Lortzing, Verdi and Ambroise Thomas.

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Prof. Hermann Tietz, director of the conservatory, pianist and conductor of the Musikverein at Gotha, died there on Tuesday last at the age of fifty-eight.

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W. Safonoff, president of the Imperial Russian Music Society at Moscow, sends me an invitation to the inauguration festivities for the newly built music hall of the conservatory of that city, which are to take place on April 20 at 1:30 p. m.

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David Visanska writes to me from Kaltenhut-Goben, near Vienna, regarding his sister, the talented pianist, Bertha Visanska's health, which was reported as having been impaired through overwork: "Just a few lines to tell you that Bertha is in excellent health again, and will resume work next week. I have also been taking the cold water cure since April 3 and feel very much improved. We shall both return to Vienna on the 17th inst., and I shall proceed to Berlin a few days later." This will prove good news to the many friends of the gifted young people.

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Among the musical callers at this office in the preceding week were Mrs. Leopold Godowsky and Mrs. Henniot Levy, whose husbands will soon exchange countries, Mr. Godowsky returning from the United States in time for the Netherrhine Music Festival, of which he is to be the distinguished soloist, and Mr. Levy leaving this country for his native one, after having completed his education as pianist and composer. Mrs. Hofacker and Miss Martha Hofacker, from New York, the latter a stately young dramatic soprano and pupil of Mme. Anna Lankow, called. So did Miss Emma Ramsy, from Salt Lake City, an alto in search of further vocal education, and Arthur M. Abell, our Berlin violin expert, and Miss Ida Ricci, a young Italian violinist.

O. F.

#### Babcock, of Asheville, N. C., College.

ADRIAN P. BABCOCK, head of the department of music at Asheville College, Archibald A. Jones, principal, was soloist at the last concert of the Choral Society of that Southern city, and won many new admirers by his playing, two local papers saying this:

Mr. Babcock's several piano solos were marked by their expressiveness and by their fine technic. His Nocturne, op. 15, No. 2, was especially good. Each number was encored.—Asheville Gazette.

Mr. Babcock played the favorite Nocturne in F sharp by Chopin and the popular Polonaise in A by the same composer for his first group, and before leaving the stage gave as an encore some variations on "Suwanee River." His second number consisted of Chamade's "Arlequin." The particular merits of Mr. Babcock's playing are his usually smooth technic and his large tone. In the Nocturne both these qualities were noticeable. His excellent technic was amply displayed.—Asheville Citizen.

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THE BERTHOLDY,  
WASHINGTON, April 26, 1901.

**H**OW fortunate it is that critics do not agree! If they did one man and one woman would monopolize all the singing, for there would be only one opinion as to who was the best, and audiences would go to hear no others. Similarly also with players. Only one of each variety would be recognized, and that one would be paid shekels enough to build a new Metropolitan Opera House. As it is now, the critic chooses his player as the housewife selects her viands for supper. All do not like lobsters. Some prefer clams. So it is with the pianists.

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The fiftieth anniversary of the Saengerbund, described elsewhere in this paper, was, so far as the concert was concerned, one of the finest musical treats Washington has enjoyed for some time. Charlotte Maconda's singing was an education in itself. Every tone was well placed, with full, round, bell-like quality, and perfect flexibility on both high and low notes. No gasping or unnecessary movements of chest or shoulders; perfect stage deportment and admirable musicianship. If some of our singers

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would take Charlotte Maconda as a model, they would be more easily convinced of their vocal errors.

In her first song, the scene and aria from "Lucia di Lammermoor," Maconda, was somewhat hampered by Henry Jaeger's flute obligato, but otherwise the concert reached a high degree of excellence. Henry Xander, the director, was a most graceful leader, and the chorus sang well under his baton, with the exception that there was not enough shading of tone, and the endings of musical phrases were not always perfectly clean cut. Mr. Xander's most important part in the program, however, was as a composer of a chorus, with orchestral accompaniment. All who attended the concert for the sake of finding out what Mr. Xander could do with an orchestra must have been much gratified at the success of the instrumental part of his composition, which was graceful and truly idiomatic from an orchestral standpoint.

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Anton Kaspar's engagement for the Southern tour with Carrie Bridewell and a pianist was entirely unsought for, and came as a surprise to him from a manager who heard him play some years ago.

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William E. Green's third violin recital took place at Fairmont Seminary last Thursday. His pieces were so well chosen that they deserve space. They were:

Sonata for piano and violin..... Fauré  
(Written, I think, in 1878.)

Romance ..... Svendsen  
Elegie ..... Ernst  
Corrente ..... Eller  
Mazurka-Caprice ..... Böhm  
Schubert's Serenade, with Variations ..... Weits  
Faust Fantaisie ..... Sarasate

This is an excellent selection of pieces, and Mr. Green played them excellently. His tones were smooth and crisp, and he played as only a musician can play, bringing out all the moods of the compositions exactly as the composer intended. His part of the program was extremely satisfying.

Mr. Green was assisted by Stanley Olmsted, who played the piano part of the sonata as if it were a piano solo. It is evidently a source of regret to Mr. Olmsted that the piano cannot be made to produce more noise. Later we heard his solo, which, according to the program, was his first. He arrived on the platform with a crash, sat down upon the piano stool with a bang, and played Schumann's Fantaisie, op. 17, with great violence. As the audience was largely composed of seminary girls he was encored. He selected as an encore Lavallée's "Papillon" (butterfly). This piece he rendered as if it were descriptive of a battery of heavy artillery bombarding an enemy entrenched in a boiler shop during a thunder storm. The accompanist was Miss Nellie Gisburne.

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The third pupils' recital of Jasper Dean McFall's students occurred on Wednesday. The participants were Misses Elizabeth McFall, Margaret Dobbins, May Adele Levers, Alice M. Fletcher, Lillian Chenoweth, Mrs. Charles Bayly, Mrs. Joseph Chunn, Mrs. A. Leftwich Sinclair and Messrs. Barker, Shannon, Clifton, Clark, Nesbit, Clough

and Berry Clark. Arthur D. Mayo, Mrs. Sinclair and Miss Marion McFall were accompanists.

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Mrs. May Pomeroy Graves, pianist, was one of the soloists at the last meeting of the Friday Morning Music Club.

### Augusta Cottlow Plays in Milwaukee.

FOLLOWING are extracts from the reports of the Milwaukee Musik Verein's concert, at which the distinguished pianist, Miss Augusta Cottlow was the soloist:

The soloist of the evening was a new American pianist, Miss Augusta Cottlow, a young and charming artist, who has spent the past five years in study and in concert playing in Europe. During the past months she has appeared in Eastern cities with great success, and last evening she favored the audience with Grieg's A minor Concerto, a work which has been incorporated in the repertory of leading pianists. Regarding the young pianist, it is a pleasure to bear witness to her artistic abilities. Young, petite, graceful and charming, Miss Cottlow has amply fulfilled the promise made for her five years ago, when she was a musical prodigy. Much of her time abroad was spent in study with Busoni in Berlin, and her technic has been brilliantly developed. She possesses remarkable power, but there is no lack of delicacy and refinement, and the exquisite adagio of the concerto was superbly played. The elaborate cadenza in the allegro and the brilliant passage work in the finale were all played with unerring certainty. Her touch is warm and sympathetic, as was demonstrated in Liszt's transcription of Schubert's "Lindenbaum," which was played with deep feeling and tenderness, while the Schubert-Tausig "Marche Militaire" was a marvel of brilliancy. The audience recalled the pianist again and again.—Milwaukee Sentinel.

The soloist of the evening was Miss Augusta Cottlow, who introduced herself with the interesting Grieg Concerto, and at once created a decidedly good impression. Here is an unusually gifted young musician, the kind of pianist one thoroughly enjoys to listen to. She possesses all the good qualities of a pianist, delicacy of touch, plenty of technic, intelligent phrasing and an artistic conception above the ordinary standard. Besides, she plays with an apparent love for her art, and this alone is sufficient to create a sympathetic feeling between herself and the audience. Being of somewhat slender physique, she naturally does not possess the power of some of her female contemporaries, Carreño, for instance, but that certainly does not make her a lesser pianist, and one moreover enjoyed the absence of any striving to affect heroic vigor.—Milwaukee Journal.

Miss Augusta Cottlow, a young pianist recently returned from her European triumphs, was presented as the soloist of the evening. Her rendering of Grieg's A minor Concerto served to demonstrate all the fine qualities which this gifted young pianist possesses—earnestness, soulful intelligence, an evenly developed technic, excellent memory and great temperament. Her second number consisted of "Der Lindenbaum," Schubert-Liszt, and the Schubert-Tausig "Marche Militaire," the latter being given in such a forceful, brilliant manner that the audience was roused to the highest pitch of enthusiasm.—Milwaukee Germania and Abendpost.

### Honor for an American.

William H. Barber has been chosen to take the place of Xaver Scharwenka as musical director and examiner of Hardin College, Mexico, Mo., for the month of May.

Mr. Barber will give a series of recitals at the college, and will also probably play in St. Louis, Kansas City and a number of other Western cities. We congratulate President Million on his choice.

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# MUSIC IN BROOKLYN.

## Beethoven's Ninth Symphony.

NE of the important musical events in Brooklyn this season was the Beethoven-Wagner concert given at the Academy of Music on Tuesday evening, April 23, with Arthur Claassen as conductor, and Beethoven's great Ninth Symphony as the feature of the program. A large orchestra of capable musicians, many from the New York Philharmonic, five soloists, the Arion Maennerchor and Arion Ladies' Chorus made up the complete ensemble. The concert was pronouncedly German, and by what may seem to some a coincidence, the first plans for giving the concert were laid in Germany last summer when Otto Wissner and Arthur Claassen were in Berlin, as delegates from the Northeastern Saengerbund to convey to Emperor William a saengerfest souvenir and the formal resolution of thanks for his handsome prize.

Beethoven's Ninth Symphony had not been performed in Brooklyn since 1884, and as this neglect of the great Bonn master's greatest work became a topic of discussion, Mr. Wissner and Mr. Claassen agreed that the symphony should be performed during the present musical season, and so it was made the feature of the concert last Tuesday night.

As a choral conductor Arthur Claassen has few equals in this country, and no one but the prejudiced and hyper-critical would deign to pick flaws in the choral part of the work as presented under Claassen's able baton. Beethoven selected portions of Schiller's beautiful ode, "An die Freude," written by the youthful German poet in the year 1785.

As the symphony was not completed until 1824, it is evident that Beethoven loved his Schiller, and felt that the words of the "Hymn to Joy" would harmonize with his score, which he himself declared would be the grandest he ever composed. In a letter Beethoven wrote to Prince von Hatzfeld, then Prussian Ambassador at the Court of Vienna, the master added these lines: "I am just publishing the greatest symphony I have ever written."

All hearts have been moved by the pathetic accounts of the first performance of the Ninth Symphony in Vienna. The great composer, who was stone deaf, conducted, and was unable to hear his own heavenly harmonies and the thunderous applause and ovation from the excited audience. Not until Beethoven turned around and beheld the spectacle of the frantic populace did he realize that the people had received the music at his own estimation. The choral part of the symphony is fit for the celestial choir. The first performance of the Ninth Symphony in the United States was given by the New York Philharmonic Society, May 20, 1846. Since then the Philharmonic has performed the symphony many times. The writer attended the last presentation by the Philharmonic at Carnegie Hall, April 7, 1900, and the Brooklyn performance last Tuesday night compared favorably with the one in Manhattan.

All reasonable musicians agree that no one conductor can hope to surmount all the tremendous difficulties encountered in the Ninth Symphony. In the first place, it would require a permanent orchestra, well rehearsed, and in the second place a composite conductor, one who is both dramatic and poetic, and where is there a conductor who combines the two. Great as Anton Seidl was in his readings of Wagner he was very unsatisfactory as a symphony conductor. Considering the conditions under which Mr. Claassen labored, he did wonders and is to be congratulated for his painstaking and conscientious endeavors.

Beethoven died in 1827, and in all that has been written about him and his greatest symphony no writer records a perfect performance.

It is unfortunate that the seating of the orchestra at the

Brooklyn concert was not considered. Possibly to guard against the after confusion, the members of the Arion Singing Society and the Ladies' Chorus occupied seats on the stage throughout the evening, and in order to make room for this army of singers the orchestra was arranged clear across the stage instead of the rotund circle which produces much better effects. At the New York performances of this symphony the singers usually do not appear until after the performance of the orchestral movements. However, the concert was most enjoyable and the large audience received the music with much enthusiasm.

The solo quartet in the symphony included Miss Louise B. Voigt, soprano; Mrs. Carl Alves, contralto; E. C. Towne, tenor, and R. B. Overstreet, basso.

With her brilliant voice Miss Voigt had no difficulty in reaching the high notes. Mr. Overstreet was apparently nervous, but his sympathetic voice was well suited to the music. The other Beethoven number at the concert was the piano concerto in G major, played by Leopold Winkler in a most finished and poetical style. It is the innate modesty of this artist that keeps him from taking a foremost place with the pianists of the day.

His playing at the Brooklyn concert was one of the great delights of the evening, and the orchestra under Claassen, accompanied beautifully and in a way that was thoroughly "Beethovenish" in coloring and expression. This concerto was not made, as some critics appear to think, to be banged like a Liszt concerto, but just as Winkler played it, with suavity, restfully, tenderly and daintily polish.

The Wagner numbers heard at the concert were the "Meistersinger" Prelude and the aria "Dich Theure Halle," from "Tannhäuser," the latter sung by Miss Voigt with dramatic breadth and noble tone. The Academy of Music was in festive array for the concert. The stage was adorned with potted plants and flowers, and heroic portraits of Beethoven and Wagner, loaned by Mr. Wissner, made an appropriate background. Mr. Claassen was presented with a laurel wreath, surrounding a huge gilt figure "9." White marble busts of the two great composers were placed in the foyer, and these, too, were garlanded with flowers and foliage.

The writer understands that the concert was a remarkable financial success and the other big concerts will be undertaken in the future independent of Brooklyn Institute auspices.

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Following is the program presented at the joint recital given at Wissner Hall last Wednesday evening by the pupils of Alexander Rihm and Henry Schradieck:

Trio for piano, violin and viola, E flat.....Mozart

The Misses Minnie Müller, Georgina Walsh and Hubert Rich.

Piano solos—

Prelude, D. flat, op. 28, No. 15.....Chopin

Valse, C sharp minor, op. 64, No. 2.....Chopin

Miss Martha Gissel.

Variations on a Theme by Beethoven, op. 35.....Saint-Saëns

(For two pianos.)

Miss Augusta Horle and Alex. Rihm.

Violin solo, Fantaisie Militaire, op. 15.....Léonard

Master Saul Wolsky.

Piano solo, Invitation to the Dance, op. 65.....Weber

Miss Mety Trier.

Piano solo, Ballade in A flat, op. 47.....Chopin

Miss Louise Manning.

Wotan's Farewell and Magic Fire Scene (Die Walküre)....Wagner

(Arranged for two pianos—four performers, by A. Horn.)

The Misses L. Manning, A. Harle, M. Gissel and Mr. Rihm.

Mrs. Henry Schradieck accompanied for Master Wolsky,

a rarely gifted youth.

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Another engagement prevented the writer from attending the concert of the Choral Art Society at Association Hall, but from the reports the concert proved one of rare musical excellence. Mr. Downs conducted as usual, and his program, besides the "Missa Brevis," by Palestrina, included numbers by Mendelssohn, De Pearsall, Morley, MacDowell, Brahms and Lahee. Leo Schulz, the cellist, played Molique's Concert Andante, a Chopin Nocturne, a Dvorák Rondo, and as encores the artist played Schumann's "Traumerei" and the familiar Haydn Serenade.

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The Chaminade Singing Society, assisted by Miss Bertha Clark, violinist; Mrs. Emma Richardson-Kuster, pianist,

and G. Waring Stebbings, baritone, gave a musicale recently for the benefit of the Brooklyn Maternity. Miss Clark who, by the way, is a Schradieck pupil, will sail for Europe in June. The young woman is going to Brussels to study.

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As the Brooklyn Institute has received many requests to repeat the Liza Lehmann song cycles, the committee has yielded and thus the banal, "In a Persian Garden" and the silly "Daisy Chain," will be sung again to-night (Wednesday) at Association Hall. A certain wag refers to the former as "In a Parisian Garden," and to the latter as the "Dairy Farm." No reasonable person can blame the Institute for giving its members what they are willing to pay for, but it does seem that an institution organized to educate people in the arts should endeavor to discourage whatever is inartistic, vulgar, cheap and imitative. Children would all die in infancy if their mothers gave them all they asked for. Even people who cannot in the beginning distinguish between a meritorious composition and one of the trivial, empty sort would in time have their ears attuned to correct taste if they persisted in hearing only what is good. As this writer stated in a recent article on church choirs, the masses of the people who attend the Roman Catholic, Protestant Episcopal and Lutheran churches, and the Hebrew temples, are genuine music lovers, and though they may be without the advantages of a musical education, their ears, from childhood accustomed to the best music, quickly distinguish between a noble and trashy musical work.

The third division of the Temple choir gave an entertainment last Thursday evening. In addition to a one-act farce and the music, Professor Bowman made an address. John E. Cooley is the chief of the third division, and Miss Mary Taylor acts as secretary. The membership includes Muriel Crozier, Mrs. J. R. Deeble, Martha Gardner, M. L. Giles, L. Giles, N. Hanson, Josie and Susie Henderson, J. A. Imroth, Harriet F. Knowlton, Adelaide A. Martin, Celine Norton, Mrs. Grace Owen, Grace Prysme, Emma Pappenmeyer, Mina J. Raymond, Lena M. Schoenhardt, Mary Taylor, Mrs. F. M. Wright, Ella Welch, Jennifer Wilson, Effie Watt, Louis F. Adams, Peter R. Brown, John E. Cooley, Theodore B. Cornell, Frank H. Evans, George W. Hart, Robert N. Hallock, Edwin F. Lewis, Robert S. Muller, Jr., Ernest Staudinger, S. S. Wood and William C. Watt.

Miss Mary Hathaway Baldwin, a Brooklyn singer, with a brilliant soprano voice, gave a concert at the Pierrepont Assembly Rooms last Thursday afternoon. Her program was arranged to show the remarkable range of her voice, beginning with the difficult aria from Ambroise Thomas' "Hamlet," and then carried through with songs in French and English. Max Liebling accompanied for Miss Baldwin, and Miss Martina Johnstone contributed violin solos. Miss Baldwin, who has sung in the past simply as an amateur, has now entered the ranks of professional singers, and next season expects to enter upon a career that looks promising.

## The Wood Witch.

THE first performance of Albert Mildenberg's new romantic operetta, "The Wood Witch," will be given at Sherry's on May 26. It is a pretty little Spanish gypsy story, and contains many catchy melodies in Mr. Mildenberg's song style, which bid fair to become as popular as some of his songs are at present. The performance will be given for the benefit of the International School for Girls in Madrid, Spain.

## Rudolf King.

RUDOLF KING, the well-known pianist and teacher, of Kansas City, has had a most successful season of teaching and concert recitals. He assisted Camilla Ursi in her violin recital in February, and played in several concerts with this distinguished artist in college lecture courses.

Mr. King continues teaching during the summer months, as his classes are then even larger than during the winter season.

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## William H. Sherwood.

N the cover of this issue is printed an excellent portrait of an artist of international fame as an instructor and player, whose compositions are highly prized by pianists, who possess none of the eccentricities popularly supposed to be characteristic of great artists, whose influence in the world of music broadens year by year, and the brilliancy, delicacy and accuracy of whose public work has been most highly indorsed by both the European and American press without reserve—William H. Sherwood.

So many times has the biography of Mr. Sherwood been printed in the leading journals of the land that it does not seem necessary to refer to it briefly.

Mr. Sherwood was born at Lyons, N. Y. His first teacher was his father, the Rev. L. H. Sherwood, M. A., who founded the Lyons Musical Academy. Mr. Sherwood's father was his instructor until he was seventeen years of age. In Europe he studied, among others, with Theodore Kullak, and Deppe, in Berlin, and Liszt at Weimar. He studied the organ at Stuttgart with Scotson Clark, and his masters in theory, counterpoint and composition were Dr. Weitzmann, Carl Doppler, R. Wuerst and E. F. Richter.

After finishing his studies, Mr. Sherwood played in the large cities of Europe with marked success. He played at the Singakademie in Berlin when but eighteen years old, and the *Spenerische Zeitung* said of him: "The greatest interest of all was awakened by a young man named Sherwood, who played Chopin's F minor Fantasie with such fine feeling, both in touch and conception, that even in one satiated with music as ourselves it produced the deepest emotions." He also played Beethoven's Emperor Concerto with full orchestra, under the direction of Royal Capellmeister Wuerst, before an audience of 4,000 people, whose enthusiasm was unbounded. So great was the impression made that he repeated the performance five times in Berlin. William H. Sherwood was the first pianist to play Grieg's concerto in America, and played it with Theodore Thomas' Orchestra in New York, and also at the first concert given by the Boston Symphony Orchestra, organized in 1882 by Colonel Higginson.

He has played with unvarying success in the large cities of the United States and Canada, and has received unstinted praise from the public and the critics of the press. His influence for the good of his art has been strongly felt, and his name is a household word throughout the land in all families whose members are musicians or lovers of music.

The Sherwood Music School was founded in Chicago in 1897 and has grown rapidly since its inception, and so steadily that on two occasions its quarters have required enlargement. It is located in the Fine Arts Building, Chicago. It commands the attention and consideration of all thinking students when deciding their musical future owing to the uniformity of modern, artistic and scientific methods employed under the directorship of its able head.

To Mr. Sherwood's career as a teacher he points with pride, for his pupils have made reputations for themselves, and their number is large. Joseph H. Gittings, of Pittsburgh, "Who," say the Pittsburgh *Leader*, "has made musical Pittsburgh possible," has stated that he attributed his deep knowledge of correct piano technic to the piano lessons taken of Mr. Sherwood, with whom he studied in New York. Mr. Gittings is called the "father of music in Pittsburgh." The names of artists who have appeared under the direction of Mr. Gittings in Pittsburgh include such notables as Madame Nordica, Paderewski, Von Bülow, Jossify, Marteau, Rosenthal, De Pachmann, Sauer, Adelina Patti, Sembrich, Ysaye, D'Albert, Sarasate and Rivé-King, and yet he finds time to practically carry out his profession as pianist and instructor, while at the same time he is an impresario. And, notwithstanding his enormous success,

he still gives the credit for his piano technic to William H. Sherwood.

Many of the best pianists in America received their instruction from Mr. Sherwood, and a brief but interesting list of them is given below:

Dr. Henry G. Hanchett, who inscribed a composition to him as "my only piano teacher"; Arthur Whiting, Ward Stephens, Miss Myra A. Dilley, Mrs. Stella Hadley-Alexander, Gerrit Smith, of New York; Miss Georgia Kober, Miss Stella Lazelle, William E. Snyder, Miss Helen Page Smith, of Chicago; Miss Ada P. Emery; Miss Evelyn Ames, Clayton Johns, composer; Charles A. Clark, of Boston; Miss Eleanor P. Sherwood (Sherwood Music School); Miss Alice Lydecker, Detroit; Miss A. B. Getty, Paris, France; Ferd. Dewey, Philadelphia; C. F. Stayner, Salt Lake City.

### At Chautauqua Assembly, Chautauqua, N. Y.

Mr. Sherwood will this year have his thirteenth consecutive summer season at the great Chautauqua Assembly, New York State (the Chautauqua from which all the others have sprung), where he has had charge of the piano department in concerts, recitals and teaching each year. Mr. Sherwood has given something over a hun-

composers, and also twelve lectures with analysis of modern methods of piano and music study and artistic delivery. There will also be six piano and violin recitals with Mr. Marcossen and eight performances in the grand amphitheatre concerts.

Mr. Sherwood's methods of teaching music and piano playing are developed along an unusually large variety of modern lines, both as regards the complete and practical physical analysis and equally varied and complete musical insight. There are about fifty muscles in the arm and hand. Of these the average piano player hardly cultivates one-quarter in the independent way that it might be possible to develop and distinguish between the technical value of the whole. As a consequence nearly all players are very much hampered by a lack of mechanical insight and assisting means whereby to gain the necessary independence and ease of action, endurance, lightness, strength and steadiness.

When it comes to musical analysis there are many possibilities of distinguishing and judging between laws of delivery or treatment of melody, harmony, rhythm, phrasing, damper pedal, dynamic relations, &c.

The teaching of harmony and musical analysis as applied to piano playing both in developing exercises mentally, instead of so much through printed notes, and as applied to musical interpretation and style, is almost a novelty. The average course in harmony provides for a course of work in writing out exercises as if the student in each case were to become a composer, and it is too seldom applied practically to the intelligent delivery and artistic rendering of the player's repertory. All such things are investigated and classified from the most elementary stage for beginners, upward. And the union of mechanical, theoretical and interpretative elements justifies the name of "interpretative technic" to Mr. Sherwood's course. A specialty is that of studying the nervous conditions with which a great majority of piano students are troubled to such an extent that they appear to suffer more from embarrassment when playing in public than any other class of people who appear on the stage. A correct analysis and management of muscular and nervous conditions has been proven to have a great influence for good in such cases.

### Sherwood in Concert Work the Coming Season.

It is Mr. Sherwood's intention to devote as much of his time in the future to concert playing as possible, and his numerous engagements ahead testify to the esteem in which he is held. Mr. Sherwood has placed the business management of his school and also that of his concert tours in the hands of Charles R. Baker, of Chicago. Mr. Baker enjoys a wide and favorable acquaintance in the musical world, and has represented many famous artists. Mr. Sherwood has just returned from a very successful tour in the South. He will give the third concert of the year on June 4 at St. Mary's School, Knoxville, Ill., where he has had charge of the piano department for nearly ten years. On June 17 Mr. Sherwood will give his annual recital at Toronto in connection with his work as examiner in the piano department of the Toronto Conservatory, where he has been identified as such ever since the inauguration of the school. It is the largest music school in Canada.

Mr. Sherwood's manager announces coming recitals by the great pianist at Boonville, Mo., May 9; Burlington, Ia., May 10; Indianola, Ia., May 13. Mr. Sherwood will also be heard in two concerts at the Memphis May Festival on May 27 and 29, as soloist with the Chicago Symphony Orchestra. On June 21 he will play at Springfield, Ill., for the Illinois Music Teachers' Association, and within the first week of July will give a recital before the National Music Teachers' Association at Put-in-Bay, Ohio.

Mr. Sherwood's public concert work has received the unanimous indorsement of the press, and, from the hun-



CHARLES R. BAKER.

dred recitals in Chautauqua during this period for several years, in connection with Bernard Listemann, the violinist, and for the last three years with Sol Marcossen, one of the most artistic violinists now in this country. Mr. Sherwood's assistants in the piano department at Chautauqua will be Miss Georgia Kober, who has been his pupil for eleven years and has taught for him in Chicago for six years, and Mrs. E. T. Tobey, of Memphis, Tenn., who has had particular success with young pupils and children in the same position for several years past. The term at Chautauqua this year begins on July 6 and ends August 17. Mr. Sherwood will give twelve lectures with illustrations on the interpretation of works by the great

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dreds of flattering criticisms of the leading papers the following are reproduced:

The representative American pianist.—Detroit Journal.

One of the best virtuosi that America has ever produced.—New York Tribune.

One of the greatest pianists of the world to-day.—New York World.

He can stand side by side with the best living pianists.—New York Sun.

One of the most eminent pianists of the present age.—Berlin (Germany) Post.

His appearance a notable success; praise is superfluous.—Chicago Evening Post.

Magnetic, finished and brilliant. He will not soon be forgotten.—New York World.

He possesses rare musicianship, great technic and clearness of tone.—St. Louis Republic.

An artist of great breadth and force. He responded to prolonged applause.—Baltimore Sun.

The great American pianist seemed greater than ever. The applause was deafening.—Omaha Bee.

It proved the rarest treat of pianistic excellence since the days of Rubinstein.—Pittsburg Chronicle-Telegraph.

Wonderful dreaminess of touch and tone. He showed the poetic nature of the true artist.—Cleveland Plain Dealer.

He has dash, fire and brilliancy; is forceful and intense, with purity of tone and limpid clearness. There were encores galore.—Chicago Daily News.

A performance of brilliancy, delicacy and accuracy. He held his audience from the beginning.—Indianapolis News.

No pianist was ever given a more spontaneous and vigorous outburst of applause in this city.—Kansas City Journal.

Whose mastery of the instrument is conceded by the best foreign critics—an unreserved enthusiasm which he could only arrest with a less elaborate solo.—St. Paul Pioneer Press.

A musician of high intelligence, of broad sympathy, of beautiful technical attainments and great expressiveness. It may truly be said of him that he is an interpreter of compositions, not a mere player of them.—Buffalo Express.

He has an abundance of technic; is endowed with a capacity for sentiment and poetic feeling, and has the necessary intellectual grasp for interpretative playing. He possesses keen sympathy and broad comprehension of his subject. He was recalled many times.—Chicago Record.

Mr. Sherwood's performance may be heartily praised for its brilliancy, clearness and the splendid technic that was brought to bear upon it. The interpretation of the playing was absolute; the touch was fine and true; the spirit admirable; the style was broad, thoughtful and thoroughly artistic.—Boston Gazette.

St. Paul music lovers have seldom if ever listened to anything as good in instrumental music than Weber-Liszt's "Polonaise Brillante," and Liszt's "Hungarian Fantaisie," played by William H. Sherwood, with accompaniment of the Chicago Symphony Orchestra. He was obliged to respond to encores after each number, and even then the audience was barely satisfied.—St. Paul Globe.

Mr. Sherwood's manager announces that the latter will be heard in many of the principal cities of the country the coming season, and that Mr. Sherwood's services are in greater demand, considering the season of the year, than ever before.

Charles R. Baker, who will manage Mr. Sherwood's concerts, will also have under his personal direction the coming season such artists as Bruno Steindel, the noted 'cellist; Miss Electa Gifford, soprano, late prima donna of the Royal Opera, Amsterdam, and several others of international fame. The names of these are soon to be announced.

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### Frieda Stender Recital.

MENDELSSOHN HALL has probably never contained a larger audience than that gathered to hear the vocal concert by Miss Frieda Stender, soprano, an artist pupil of Mme. Eugenie Pappenheim.

Miss Stender presents a reposeful appearance, prepossessing at all times, and sings with intelligence and skill, the result, as one of the papers said, of "her fine voice and good schooling." After the recitative and aria from Mo-

and fluency; she was much admired. Arthur Laser drew from his 'cello such lovely tone, in the slow movement of Heberlein's Concerto, and played with such effect that he, too, was recalled. F. W. Riesberg played most of the accompaniments, Madame Pappenheim others, and Benjamin Monteith the organ.

The concert was a credit to Madame Pappenheim, the teacher, to Miss Stender, the young artist, and to the management of L. M. Ruben.

### Theodore Spiering, Conductor.

REFERENCE has already been made to an orchestral concert recently given in Chicago with Theodore Spiering as conductor. The Chicago Tribune—Mr. Hubbard critic—speaking of the performance says:

"The orchestra is an organization of fifty players, which was recently formed under the conductorship of Theodore Spiering, and which, although it had been heard in towns and cities near Chicago, had not been heard here before. Yesterday was therefore its formal introduction to Chicago music lovers, and, judging from the experience of the afternoon, the acquaintanceship bids fair to be productive of much mutual pleasure and benefit. Mr. Spiering has brought together surprisingly competent material—a fact that might serve as text for a forcible dissertation on Chicago's growth as a music centre and residence place for high grade musical ability—and it would seem that only time and routine are needed to shape this material into an orchestral body of much worth and usefulness. The question might be raised as to Chicago being in need of another orchestra. While this need may not be a crying one at present, yet it would seem that there is no reason why both the Spiering Orchestra and the Chicago Orchestra may not exist and thrive here together. If the idea of co-operation and not rivalry be kept the guiding thought, the field of music certainly is broad enough and the public taste varied enough to permit each to move independently, yet harmoniously, toward the common goal of music's advancement in Chicago."

"The fifty players Mr. Spiering has brought together did unexpectedly smooth work yesterday. The different choirs seem unusually equal in competency and worth, and only the refining of the individual tonal elements and the finer blending into a single tonal mass are now required. More has already been accomplished in that direction than was expected after so short a time of working together, and Mr. Spiering and his men may well enter upon their further work strong in the encouragement that labor already well done can give."

"Mr. Spiering directs with ease, grace and admirable repose. He holds his forces well in hand, shows authority quietly but firmly, and has a spirit and animation that promise well for the future. The orchestral selections consisted of the Saint-Saëns 'Marche Heroique,' the Unfinished Symphony of Schubert, Bizet's 'L'Arlesienne' Suite and the 'Tannhäuser' overture."

### Heathie Gregory's Success.

AMONG those present at the young basso's concert, besides the patronesses, were these: Mrs. Lewis Cass Ledyard, Mrs. Rives-Merritt, Mrs. Ellsworth and Miss Cushing. Miss Leary, who has been Mr. Gregory's sponsor, capped the climax of a winter's kindness to the young artist by engaging him to sing on Monday, the 29th, with Schumann-Heink, at the charity performance at Delmonico's. The Misses Kieckhoefer also appeared. Miss Leary has also engaged Mr. Gregory for eight weeks this summer at Newport, and among his other summer engagements are eight recitals for a well-known society woman and two months in the Thousand Islands.



FRIEDA STENDER.

zart's opera, "Cosi fan tutti," applause was so strong that the fair young singer added Chaminade's "Madrigal," singing it with fine grace. The "Styrienne," from Thomas' "Mignon," pleased her hearers greatly, and the sacred song, with piano, organ and 'cello, "To the Angels," by Zardo, was so effective that she was moved to add Schubert's Serenade, with 'cello. Her last number was this group of songs:

Romance, from Faust.....Gounod  
Es war ein Traum.....Von Fielitz  
Violets.....Ellen Wright  
May Day.....R. H. Walthew

She showed in all these great variety of style, and it was refreshing throughout to hear the fresh, young voice, so absolutely in tune, and know that everything was so perfectly memorized that there would be no break.

With Miss Augusta Northup the concert giver also sang the Saint-Saëns' "El Desdichado," in effective fashion.

Young Heathie Gregory received such reception, and after his numbers such applause, that any singer could well feel delighted; he sang "Myself When Young" and two encores, the first, "Four Leaf Clover," and second, "Finland Love Song."

Dr. Franklin D. Lawson's pure lyric tenor voice shone admirably in his "Le Cid" aria, and he too had to sing again, a Chadwick song. This singer has decidedly a future.

Miss Jessie Shay played in delightful fashion, with dash



JOSEPHINE S.

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**BARITONE.**



CINCINNATI, April 27, 1901.

ONE of the post-graduates of the Conservatory of Music this year is Matthias R. Oliver, violinist, who for the past year has been associated in the violin department with the faculty. He received his post-graduation certificate with the highest honors and distinction. In recognition of this award he gave a recital at the conservatory a few evenings ago, assisted by Miss Frances Schuford, pianist, and Miss Laura Strubbe, soprano, presenting the following program:

Suite for piano and violin, op. 44.....Schott  
A Song of Love.....Mrs. Beach  
Concerto in E minor.....Mendelssohn  
(Two movements.)  
Recitative and aria, Jeanne d'Arc.....Tschaikowsky  
Fantaisie Appassionata.....Vieuxtemps

Mr. Oliver's playing showed considerable maturity, nobility of style and warmth of temperament. He proved himself sensitive to the requirements of ensemble playing in the Schütt Suite, which with Miss Shuford he interpreted intelligently. The solo numbers were particularly suited to his talent. The two movements of the Mendelssohn Concerto showed clearness of technique, grasp of the subject and poetic insight, while in the Fantaisie of Vieuxtemps he proved himself capable of an interest that warmed into passion. Mr. Oliver leaves for Europe in August and will continue his studies for three years under Sauret and the great masters. His mother accompanies him and will remain with him.

One of this year's graduates of the Conservatory of Music, Miss Daisy Mae Seiler, a pupil of Theodor Bohlmann, gave a piano recital on Friday evening, April 26, in the Recital Hall of the conservatory. The stage was banked in exotics and plants and made up a pretty picture. Miss Seiler's playing proved that she is remarkably gifted and remarkably equipped. In fact in the entire history of the conservatory no one is recalled whose equipment was better—whose future looked brighter in the world of musical art. Miss Seiler has developed a technic that is remarkably clear; her phrasing is absolutely musical, but with this she has a great deal of temperament. And while she has soul and poetry, she never weakens the exact mathematical sense of rhythm. The program which she played was exceedingly interesting and as follows:

Allegro de Concert.....Chopin  
Op. 46. A major (arranged for piano and orchestra by Jean Louis Nicode. Orchestral parts on second piano.)  
Variations on a Theme by Haydn (Chorale St. Antoni).....Brahms  
For two pianos. Op. 56 b. B flat major.

Piano solo—  
Romance Sans Paroles, B minor.....Saint-Saëns  
Polka de Salon, op. 7, F sharp major.....Smetana  
Consolation No. 3, D flat major.....Listz  
Piano Piece, op. 25, No. 3, A flat major.....Sinding  
Etude, op. 10, No. 11, E flat major.....Chopin  
En Route, from Etude Artistiques, op. 107, No. 12, B flat major.....Godard  
Rhapsodie d'Auvergne.....Saint-Saëns

Op. 73, for piano and orchestra. Orchestral parts on second piano.  
In the concerted numbers Miss Seiler played with delicate attention to the ensemble effect, and this was particularly effective in the Brahms Variations. In this the coloring was requisite. Mr. Bohlmann in this and the other en-

semble numbers supplied the orchestral part on a second piano. The interpretation of the solo numbers was of a musicianly type and satisfying. Miss Seiler has an enviable future. She is also an accomplished violinist.

◎ ▲ ◎

Oscar J. Ehrhart opened his magnificent new vocal school at 219 West Seventh street, on Wednesday evening, April 24, with a grand reception to his pupils. In it he was assisted by Signor Romeo Gorno, of the College of Music, and Mrs. Ehrhart. The beautiful parlors, whose mantels were banked in the choicest of exotics and flowers, were resplendent with beauty, and the musical culture of the city and suburbs were represented. It was a crash and crush until midnight, and nearly 300 guests passed through the doors. Informal singing was indulged in, and everything was a social delight. Refreshments were served.

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Pupils of Signor Albino Gorno will give a recital in the Odeon Monday evening, April 29, at 8:15. This is the first of a series of recitals to be given by Signor Gorno's pupils, one to follow in the near future by Miss Genevieve Lincoln and Miss Aline Fredin. Miss Fredin, it will be remembered, is the composer of the exquisite little song "Good-Night," sung this winter by Mrs. Corinne Moore-Lawson. We give the program of the Monday evening recital, to which the public is made welcome:

Grave and Allegro, from Concerto, G minor, No. 2.....Händel  
Misses Mulvihill and Zeller.

Piano solo, Song Without Words, E flat.....Mendelssohn  
Miss Zeller.

Elogue ..... Liszt  
(Arranged for two pianos by A. Gorno.)  
Misses Zeller and Mulvihill.

Violin, Concerto Romantique, op. 35.....Godard  
Miss Kiler.

Piano solo—  
Nocturne in E flat.....Chopin  
Capriccio Brillante, op. 22.....Mendelssohn  
(With second piano accompaniment.)  
Mr. Romes.

Violin aria.....Bach  
Miss Kiler.

Duet for two pianos, At the Spring.....Liszt  
(Arranged for two pianos by A. Gorno.)  
Misses Dalton and Beiser.

Gavotte, from op. 200.....Raff  
(Arranged for two pianos by A. Bescio.)  
Misses Beiser and Dalton.

The last students' recital of this season was given in the Lyceum Saturday afternoon.

Pupils of Signor Lino Mattioli will give a recital in the Odeon Wednesday evening, May 1, at 8:15. Another recital by Signor Mattioli's pupils will be given on the evening of May 11. The program of the first follows:

Duet, Calm as the Night.....Goetz  
Miss Klarer and Mr. Baer.

Song, My Love.....Lieber

Miss Minnie Plaut.

Aria from The Star of the North.....Meyerbeer

Woman's Love.....William Scully.

Serenade ..... Schumann

Miss Jeannette Newbrandt.

Aria from Hiawatha's Wedding Feast.....Taylor

Martin Dumler.

A Song of the Dawn.....Allitsen

Sombrero ..... Chaminate

Miss Flinn.

Aria from Simon Boccanegra.....Verdi

Carl Gantvoort.

Song, For the Sake of the Past.....Mattei

Miss Gertrude Freiberg.

Aria from I' Pagliacci.....Leoncavallo

Serenade to Don Juan.....Tschaikowsky

Mr. Hubbell.

Quartet from Don Giovanni.....Mozart

Misses Klarer and Cain, Messrs. Hubbell and Gantvoort.

Miss Jennie Mannheimer, director of the School of Expression, of the college, is spending a few days in New York.

The popular evening classes, A. J. Gantvoort director, will give the cantatas, "The Wreck of the Hesperus," set-

ting by Anderton, and "The Building of the Ship," setting by Lahee, in the Lyceum on the evening of May 4. The soloists will be Messrs. Hubbell, Brown and Carl Gantvoort.

Pupils of Jose Marien, teacher of violin, will assist at all students' concerts incidental to the close of the academic year.

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W. L. Blumenschein is organist and director of the choir at the Third Presbyterian Church, Dayton Ohio. Recently the choir rendered selections from "Elijah." Mr. Blumenschein devotes nearly all his time to teaching. E. S. Lorenz, composer, director and publisher, thus speaks of Mr. Blumenschein's influence on the musical conditions of the Gem City:

"In addition to this general influence in Dayton's musical culture, he has had the shaping throughout all these years of the development of the best talent, vocal and instrumental, that the city and much of the surrounding country has produced. As a teacher, he has been careful to cultivate a taste for only the best music, whether standard or modern, and the result of his influence has been very marked in the steady support all efforts to produce the very best music. \* \* \* As a conductor Mr. Blumenschein combines geniality with a marked degree of conscientiousness and masterfulness. He knows just what results he wishes to reach, and makes his point, no matter what amount of labor and patience may be required. Sometimes severe in criticism, he is often lavish in praise. He has an exceedingly acute ear, and detects and locates the slightest error in a large chorus. He is careful of details, and gives all his numbers the most exquisite finish."

Mr. Cleaver, husband of Mme. Eleanor Cleaver, the distinguished contralto, now singing in London, has been in the city for the past few weeks on business matters. Madame Cleaver has made a name for herself in the musical world, and will return to this country next season. She is an American, and was born at Jackson, Mich. She is splendidly equipped, both for concert and operas.

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The pupils of Signorina Tecla Vigna gave a recital on Thursday evening, April 25, in College Hall. They showed progress and conscientious endeavor in the following program:

Sunset .....	Buck
In the Wood .....	Bohm
Three numbers from Gypsies' Songs .....	Dvorák
..... Miss Maymy Ryan.	
Aria from Sappho .....	Gounod
..... Miss Della Kendall.	
Zigeunerweisen .....	Sarasate
..... Miss Cora Henry.	
Morning Hymn .....	Hensel
You and I .....	Liza Lehmann
Spring Song .....	Mendelssohn
..... Mrs. William Spiegel.	
Concert aria .....	Mendelssohn
..... Miss Olga Hermann.	
Canzonetta, from Margitta .....	Meyer-Helmund
..... Miss Irmegard Bicker.	
Elsa's Dream .....	Wagner
..... Mrs. Charles Haynes.	
Bolero from Vespi Siciliani .....	Verdi
..... Mrs. William Spiegel.	

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A reorganization of the musical clubs of the University of Cincinnati has been made. The Men's Glee Club and the Mandolin and Guitar Club have been combined under one management, with J. C. Beneker as president and L. B. Blakemore manager. Early in the year the Men's Mandolin Club and the Ladies' Mandolin Club were combined under the musical direction of Dr. S. E. Slocum. At present only the Women's Glee Club exists as a separate organization. A feature of these clubs is that no professional can belong, and all the members must be university students.

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SAN FRANCISCO, April 22, 1901.

MRS. MARRINER CAMPBELL, who is perhaps one of the best known vocal teachers of this city, is an active member of the Century Club, where she has held various offices, at present being the vice-president of the club. Therefore it was most appropriate that when Mrs. Campbell gave an "Afternoon of Song" with her pupils it should be tendered as a compliment to the ladies of that club, and should take place in the very pretty hall adjoining the club building. The hall is extremely well arranged for business meetings, musicales or other purposes, for which it was designed, the coloring and decorations being kept in uniform simplicity. Palms and flowers decorated the platform, adding to the beauty of the room, yet not obtrusively detracting from the rather severe style that prevails.

Mrs. Campbell was one of the leading singers of this city for some years, and has always had a marked influence upon the music life here, both from her prominence as a singer and from her social position. Besides studying with the best masters in New York, she had the benefit of two years' study in Europe under leading teachers, with an opportunity of hearing all that was best in music of that time. Mme. Anna Bishop, who was a resident of this city at one time, was also one of Mrs. Campbell's instructors, or perhaps it might be said that Mrs. Campbell coached with Madame Bishop, receiving from her all the traditions of the English school, and particularly the oratorio traditions which Madame Bishop so ably exemplified in her own work. Mrs. Campbell in her work aims to retain the individuality of the pupil while imparting a knowledge of the art of singing, and being a quick reader of character, suits the work or the song to the special case. Her pupils are constantly in demand for musicales during the season, and half a dozen of those who are studying with her are members of prominent church choirs in the city and vicinity. Singers of prominence coach with Mrs. Campbell, especially for their oratorio solos, and the number of her pupils is only limited to the working length of a day.

The opening number on the program served to introduce a young violinist, Violet Johnson, whose talent is unmistakable, her playing being far in advance of her years. With some more years of hard work she will undoubtedly make a name for herself in music, and as she is only thirteen years of age she has plenty of time before her.

Miss Florence Doane, who sang the first and last numbers on the program, has been heard during the past season several times in public, always scoring a success. Her singing on Friday was no exception to this rule, her attractive personality adding to her charm of voice. Miss Isobel Kerr, who has been ill for several months, gave a most delicate rendering of her number, singing with artistic finish; Miss Edna Smart has a rich, full voice, and is a most promising singer, nervousness pre-

venting her doing herself justice; Miss Van Pelt also has a rich voice with great power; Miss Marks showed versatility in the contrast of her two numbers, singing the "Ave Maria" particularly well; Mrs. Klock sang with a full, sympathetic voice; Miss Weston did distinctly good work; Miss Partridge sang her difficult numbers with ease; Mrs. Mead's voice was exactly suited to the songs she gave, especially pleasing in the Irish love song; Miss Delvalle gave a most musical rendering of two charming numbers—in fact, it might be said in a word that all the young ladies who appeared are most promising, those specially mentioned having studied longer than the others. There were many American composers represented on the program, and the afternoon was one of much interest:

Violin solo..... Musin

Violet Johnson, Oh, Were My Love Yon Lilac Fair..... Mrs. Beach

Miss Florence Doane.

The Spring Has Come..... Maud Valerie White

Miss Cornelia Keep.

My Little Darling..... Gomez

Miss Perkins.

Auf Wiedersehen..... Louis Liebe

Thou Art Like Unto a Flower..... Wilson J. Smith

Ruth Weston.

The Lapp Maiden's Song..... De Koven

Miss Florence Perkins.

Good Night..... Hawley

Miss Margaret Maguire.

Silently Blending..... Mozart

Miss Alyce Moore.

The Bird and the Rose..... Horrocks

Mrs. Alice Harriet.

Synnove's Song..... Kjeru's

Snowflakes..... Cowen

Miss Rebecca Delvalle.

Tell Me, My Heart..... Old English

Alan Water..... Old English

Florence Walbey.

Ave Maria..... Luzzi

Oh, Love, Stay By and Sing..... Jules Jordan

Miss Margery Marks.

Violets..... Helen Wright

Irish Love Song..... Margaret Ruthven Lang

Mrs. Mary Carpanato Mead.

Love Is a Sickness..... H. W. Parker

A May Morning..... Denza

Mrs. Klock.

Villanelle..... Dell' Acqua

Sultana's Song..... Bemberg

Miss Marie Partridge.

Lady of the Lea..... Smart

Miss Isobel Kerr.

Summer..... Chaminade

Miss Mary Wildney.

Ah Rendimi..... Rossi

Is It a Dream?..... Sullivan

Miss Van Pelt.

Joscelyn's Lullaby..... Godard

Spring..... Henschel

Miss Edna Smart.

Sombre Forêt..... Rossini

Miss Florence Doane.

Most delightful of musical evenings was that given by Mrs. Gustavus Arnold at her residence on Thursday to a few invited guests. Mrs. Arnold's rich, dramatic voice

was never heard to better advantage, and she delighted everyone with the brilliancy of her singing. The charming sentiment with which the German "Lied" were given made each one a gem. French, German, Italian and English, Mrs. Arnold's repertory contains all that is best by these different composers.

Miss Elsie Sherman added to the pleasure of the evening by several violin solos. She has a fine technic, a beautiful large tone, and plays in a broad, musical way that places her at once out of the amateur ranks. That music with her is only for herself and friends is a loss to the public. Miss Sherman accompanied her sister

Miss Bessie Ames was heard in some cello solos, accompanied by Fred. Maurer, who also accompanied Mrs. Arnold. Mr. Young also sang, giving much pleasure.

Among those present were Mr. and Mrs. L. S. Sherman, Miss Sherman, Miss Elsie Sherman, Mr. Sherman, Mr. and Mrs. Pelham Ames, Miss Bessie Ames, Worthington Ames, Mrs. Wagner, Mrs. Cooper, Miss Norris, Miss Paul, Mr. Young, Mr. Georges, Oscar Maurer and Fred Maurer.

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The program given at the Century Club on Wednesday afternoon by Mr. Pasmore, his three children and several of his pupils, was the one recently given by them before the Ebell Club, of Oakland, and was repeated in this city by request. One of the features of the afternoon was Mr. Pasmore's singing. It is seldom that he is heard in public, much to the sorrow of his friends, who are constantly regretting that his busy life as a teacher prevents his appearing as a soloist. Mr. Pasmore sang two of his own songs, the first one, "I Arise from Dreams of Thee," having been composed in his student days at Leipsic, and "Through the Night," composed in 1889. Both of the songs were set to words by Shelley, and were descriptive in character, as was explained by Mr. Pasmore in advance of singing. The entire program was of Mr. Pasmore's compositions, many of them having been given at his recent pupils' recital. The Pasmore children played the "Petite" Suite, for piano, violin and 'cello, by Mr. Pasmore, and Haydn's Trio, No. 1, in G. The handsome hall of the Century Club was crowded with an enthusiastic and interested audience.

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The musical programs at the Allied Arts Exhibition during the past week have been of interest, and many well-known musicians of the city have taken part. During the progress of the music every seat was occupied, and close attention was paid to the selections. On Thursday evening Mrs. Edward Xavier Rolker had charge of the music, and she was heartily congratulated upon the result of her effective work. Mrs. Rolker was chairman of the committee on textiles, and has worked unremittingly for the success of the exhibition, her department being one of the most interesting and always crowded with visitors. One of the features of the exhibition was the potter's wheel, where Mr. Robertson, who inspired Longfellow to write the verses about the potter and his wheel, molded various forms of clay.

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A course of lectures by Mrs. Mary Fairweather has begun at Golden Gate Hall. The subject of the first was "Sordello, Man vs. the Bard." Mrs. Fairweather lectured in Sacramento during the past week.

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Under the direction of Alexander Stewart, a program of Edward Schutt's compositions will be given in Oakland at the Wednesday Morning Club's concert on the 24th. Mrs. Carroll Nicholson will be the vocalist; Miss Helen J. Hagar, pianist; Mr. Stewart, violinist; B. Frank Howard, cellist, and Miss Esta Marvin, accompanist.

◎ ▲ ◎

The nineteenth "Pupils' Evening" was given last Tuesday at the new studio of Percy A. R. Dow, in Larkin street, and was an evening with Schubert. Pupils of all

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grades appear at these evenings; those who have studied for only a short time and those whose studies have extended over a long period being given equal prominence on the program. Carl Crichton, Miss Ruette Lynch, Miss Emma Bartholdi, C. W. Merwin, Miss Louise Graff, Miss Dorothy Snyder, Miss Alice Morray, Scott Kent, Miss Dorothy Churchman, Miss Marion Coyle, Miss Margaret Best, Miss Corinne Gyle, Miss Wilhelmine Koenig, Andrew Wood, Mrs. Richard Robb and Walton Webb were the pupils who appeared. The twentieth of these evenings will take place next month, when an evening of oratorio will be given.

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The Laurel Hall Club's program on the 17th contained but two musical numbers, a piano solo by Mrs. Gutterson and a vocal number by Mrs. Grace Morel Dickman, contralto. A paper on "The Twentieth Century Woman" and a recitation filled the afternoon.

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The musical given by Mrs. Arthur Bridge's pupils on Tuesday afternoon was largely attended, and the program was of interest, showing some fine voices in excellent selections. Owing to the illness of one of the young ladies who was to have appeared, Mrs. Cramer sang "Fairy's Lullaby" for the fourth number, the eighth number being omitted. Bemberg's "Chant Hindu" was sung by Miss Korbel, the violin obligato being played by Miss Smith.

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Miss Maude Fay will sing with the Orpheus Club in Oakland to-morrow, when selections from "Lohengrin" and "Tannhäuser," with some French and Italian songs, will be given.

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The Berkeley Oratorio Society, Clinton R. Morse conductor, will present Haydn's oratorio "The Creation" at the Berkeley Opera House to-morrow, with Miss Dorothy Goodsell, soprano; Mrs. Charles B. Mills, contralto; Algernon Aspland, tenor, and S. H. Henley, bass, as soloists.

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Members of Madame von Meyerinck's school who have volunteered for the concert on Tuesday for the benefit of the Porteau Club are Mrs. Cecilia Decker Cox, Miss Maude Fay, Miss Lulu Feldheim, Miss Helen Heath, and Miss Mac Cullen. Miss Heath and Miss Boston will sing at the Woman's Press Club this afternoon.

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Mrs. Elizabeth Regina Mowry sang at a recent entertainment of the St. Alban's Society.

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At the 5 o'clock vespers service in the Unitarian Church, Alameda, yesterday afternoon, Mrs. Carrie Brown Dexter and Bert Georges were the soloists. Mrs. Dexter has just returned from New York, where, during her two months' stay, she devoted her time to study under Oscar Saenger, and was the soprano soloist at the Church of the Messiah, as a substitute for Mrs. Beatrice Priest Fine. Mrs. Dexter is soprano in one of the leading churches in Oakland, and also devotes much of her time to teaching, having a beautiful studio in the Blake Block. One of her selections yesterday was "Ye Bells of Easter Day," by Louis R. Dressler, to which Alexander Stewart played the violin obligato. Mr. Georges, who is here on a visit to his family, will remain through the summer, returning to New York early in the season to fill engagements already booked. His concert in this city has been set down for the 29th.

## MUSIC IN LONDON.

HOTEL CECIL, LONDON.

April 12, 1901.

I DON'T know what a musical festival is in America; what it is in England I know just too well. A few weeks ago I had occasion to speak well of the Wolverhampton Festival Choir when Mr. Wood brought it to London to sing the choral symphony of Beethoven at the Queen's Hall; and that agreeable rattle my friend, Mr. B. L. F., who recently wrote so prettily about THE MUSICAL COURIER in the *Echo*, took me to task, and quite severely, for talking of that which (said he) I knew nothing. He alleged that I never went to the provincial festivals, and that if I did I would not have gone into such wild ecstasies over the singing of the Wolverhampton people. He declared that the singing at Leeds was far better. That may be. I really do not know, and I am not likely to learn unless the Leeds Choir pays London a visit also.

But I never denied that the choral singing at some of the festivals was excellent. It does a critic a world of good to be trounced occasionally, especially if a brother critic takes the work in hand; but in this case Mr. B. L. F. was not spanking me—he was simply hitting in the air. I am too insufficiently acquainted with human anatomy to be aware whether or not I have withers, but if I have, B. L. F.'s attack left them altogether unwrung. It is true I never attend our provincial festivals now. Life is too short for me to waste part of my brief five months' summer holiday upon them. But at one time I went to them regularly, and I know precisely what they are. They may be analyzed and separated into the following elements: First there is the genuine desire to sing choral music, which is all that is left of England's old world passion for music.

Then there is the perfectly human longing for an occasional bust, a bust of any sort to vary the monotony of provincial life, a longing felt by every dweller in every provincial town. Third, there is a great deal of compassion for the poor and the suffering, a powerful wish to relieve that suffering, and a keen appreciation of the fact that money is saved if other people can be made to pay for the relief. Finally, there is a complication of the desire to do well or even handsomely by one's struggling fellow man and woman, and the desire to have a jolly good time, so as to have one's money's worth in every possible way. These elements, chemically or otherwise combined, lead to this result. Committees are formed, mayors are put in chairs, resolutions are passed, and it is decided to hold a musical festival. A choir is formed, solo artists and an orchestra from London are engaged, tickets are sold, every device by which money can be saved is fully used, and the profit at the end of the whole affair is distributed among hospitals and various charities.

As mere human institutions I am very far from saying these festivals have not their use or are discreditable to the people who get them up. But as artistic institutions experience has proved them to be entire failures. They absorb for a function lasting at most a week all the money that might keep a provincial town in good orchestral concerts throughout a winter. The money that is spent on so-called original compositions in reality goes to perpetuating a barren form of art, an obsolete form, the oratorio or cantata form. Two performances of each festival are surrendered to "The Messiah" and "Elijah," which the benighted provincials are thus diddled into thinking the latest words spoken in music. The solo singing is usually contemptible, as the band never has enough rehearsals—money must be saved for the charities—it's doings are often enough to make a cat laugh; the chorus singing alone is good. Now good chorus singing is a very fine thing. But am I to sacrifice my summer holiday to hear a choir sing, be it ever so splendidly, old works which I have listened to until I am sick of them, or new works which should never have been written at all? Perish the thought! Let

B. L. F. go as often as he pleases; I have not the slightest objection to him spending his time at the affairs. Reading between the lines of his and many other reports I can see that the provincial festivals stand just where they did years ago, when in my unsophisticated youth I thought some good thing might have come out of them.

The festivals organized by Robert Newman at Queen's Hall are, however, a totally different matter. The notion is to gather together such a set of players, singers and conductors as cannot be heard often in one week. This is very useful to the provincial, who can never, in his own parts, hear these singers, conductors and players at all. He can come to London and have a musical orgy that might well last him a lifetime. As I confessed in a former article, I do not myself worry to attend Mr. Newman's affairs; but I admit that they have their use. He has owned that half of his patrons come from the country; and if they learn something and it should enter their head that small towns cannot justly be called musical because every winter they have shabby genteel renderings of "The Elijah," "The Messiah," one of Novello's novelties, and they should decide to set up a local orchestra and hear an occasional symphony, Mr. Newman will not have toiled in vain.

I myself think of attending this year. To begin with, there are no stale choral works. The advance program is before me, and a very interesting one it is. There will be five conductors—Colonne, Saint-Saëns, Henry Wood, Ysaye and Weingartner. A special splash is being made with Saint-Saëns, who will conduct a number of his own works, and play Mozart's B flat piano Concerto and his "Africa" Fantaisie for piano and band. I love not Saint-Saëns, but he is diabolically clever, and we are sure to have an exciting evening. As for Colonne, I never thought anything of him; never could understand his popularity in Paris. But it will pass the time pleasantly to compare his handling of Beethoven and Wagner with Weingartner's. Harold Bauer, of whom I have heard so many favorable accounts, plays at the last concert, that of May 4, and I shall be delighted to hear him. The same afternoon Joachim plays Mozart's Violin Concerto in D major and Bach's Chaconne. There are number of first performances in England.

My reason for spreading on the subject of musical festivals this week is that there have been absolutely no concerts. This afternoon I shall run down to the Crystal Palace and hear old Mr. Manns play his band for the last time this season; and for next week one or two more or less unimportant things are announced.

JOHN F. RUNCIMAN.

### Recital at Columbia University.

MISS MARGARET GOETZ, the mezzo-soprano, sang at the Teachers' Chapel of Columbia University last Thursday afternoon, the recital being the twelfth in the course and one of the most successful. Miss Goetz sang her songs with intelligence, perfect enunciation and charm of delivery. She was recalled many times and compelled to repeat a number of the ballads and folksongs which she sang in French, Spanish, Hungarian, Swedish, Scotch, German and Irish. She also sang "Ruhe Meine Seele," by Richard Strauss, and three songs by Schubert, including the "Erl König." In the classical German songs she evinced the true musicianly feeling.

Miss Margaret Read, pianist, played compositions by Grieg, Raff and Liszt. Miss Hattie Rosenzweig accompanied for Miss Goetz. During May Miss Goetz will be heard again at Columbia.

Marie Roze.

Mme. Marie Roze has just been named by the French authorities Officer of Public Instruction, an honor richly deserved by this accomplished teacher and artist, as was proved by the last concert of her pupils at the Théâtre d'Antin.

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BOSTON, April 28, 1901.

**I**WROTE last week to THE MUSICAL COURIER that Stephen I., of Hungary, turned his people from immoderate indulgence in Czardas and "Gulasch." The last word was printed "Zulasch." I make this correction that I may not be accused of affectation. For I am not like Mr. Lang, who is adamant in the matter of "Hee-a-wath-a," and, when "Samson and Delilah" was sung by the Cecilia early in April, insisted on the heavy accentuation of the first syllable of Delilah, whereas the pronunciation of the proper name (improper in this instance) in English has for years been on the second. I understand that he changed music to fit the accentuation—or crime. But Mr. Lang is always original—in choice of tempo, in reading the marks of dynamic gradations, in the interpretation of a musical sentence. That is why I am fond of him. He might say with Offenbach's Archduke "Original! Original! Com bien je suis original!"

By the way, this word "gulasch" is not in the great Oxford English Dictionary, edited by Dr. Murray, or rather let me say, I cannot find it there, for I dislike to think that such an important word has been omitted. Even George Augustus Sala, who wrote about everything as though he had made each detail the study of his life, says nothing about gulasch in his "Thorough Good Cook." You will find "dariole of oysters," "yaourt," "Borsch soup," "pigs' feet à la Boston," "duelos y quebrantos," "Toad-in-the-Hole," but I do not see the word "gulasch" in the elaborate index. And yet what an influence the dish has had on composers and pianists. Some day I propose to write a pamphlet, "Gulasch and Hungarian Music: In Memory of the Abbé Liszt."

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Biographies of musicians are published from time to time; but how many of them are worth buying? They tell you little about the character of the man; they are of no use to him that would die for the accuracy of a date.

Let me give you some examples of the true biographical spirit. An old English writer thus began his sketch of

SIR WALTER RALEIGH, KNIGHT.

He was a tall, handsome and bold man; but his naeve was, that he was damnable proud.

There—is not that heroic, intimate, picturesque. Of course we should say to-day "spot" or "fault" for "naeve," but you cannot improve the sentence. Raleigh, his adventures, his death, are all suggested. Or where will you find such lime light anecdotes as this told by the same writer in his life of Raleigh?

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there a satisfactory Life of Haydn? Pohl finished two delightful volumes, and then died before he had discussed the most important part of the career and before he had painted with elaborate detail the man. Mozart's letters reveal more of himself than do all the labors of Jahn. Thayer's Life of Beethoven is a monument of industry and dullness. Spitta's Bach—I do not know, I cannot read it. Dittersdorf's Autobiography is as delectable as it is valuable. Chrysander's Händel—will he ever finish it? But here is a subject for a man of high historical imagination. This biographer should be able to reconstruct the period in which Händel ate and worked and scolded prima donnas. There should be elaborate sketches of the singers, male and female, after their kind, that alternately made him and ruined his fortunes. Whenever I hear music by Händel, or even hear his name, I am reminded of Mr. Runciman's sentence: "George Frédéric Händel is by far the most superb personage one meets in the history of music." Now that another Life has appeared—written by C. F. Abdy Williams—Mr. Runciman declares, and justly, that "There is not in English a study of him that shows what he really achieved and the manner of his achieving it; not one that shows what he owed to the period he lived in and what he gave to the period and to us of to-day as a thing absolutely fresh." And he longs for someone to write the Life, "Someone who knows all the music of the eighteenth century and of the centuries that passed before it, who knows also the literature and social conditions of the time." Mr. Runciman should buckle himself to this task. He has already made a masterly sketch of Händel—see his "Old Scores and New Readings"—and his article on Purcell in the same volume, short as it is, far outweighs all that has been written about that long neglected genius.

The trouble with so many Lives of composers is that they are written by well meaning persons, who admire in a ruminative fashion the composers and their music; but they stand in fear of the great reading public—the burgess-warren, to use Stevenson's expressive term—and they are in awe of the publishers. I once wrote a sketch of Mendelssohn, in which I spoke freely and honestly, but I did not go out of my way to accuse him of the Unknown Sin. The publishers wrote back, "What you say is true, and I agree with you; but do you think it would be wise to fly in the face of the public?" I had questioned the worth of the greater part of Mendelssohn's piano music. Now the public had been told that Mendelssohn was a genius, and that the "Songs Without Words" were among the masterpieces of human invention. Therefore it would not be safe to hint to any readers who might see the sketch that they were grossly mistaken and without the power of discrimination. Would any publisher in New York accept the manuscript of a biography of Liszt in which the story of his extraordinary career were told with photographic accuracy?

Not that a biographer should be anxiously on the lookout for scandalous stories, shady transactions, faults, sins. But he should have the courage to tell without apology or smirk that which may be discreditable as well as creditable. Beethoven is known to us not by Thayer's Life, but by the gossip and reminiscences of less dignified biographers. Chrysander's Händel is a shadowy, superhuman being, whose most careless page of music, whose most conventional formula outweighs in the opinion of his biographer the most finished compositions of other men. Here we have screaming partisanship, but there is no drawing of character. And the heavy, muddy, intolerable style!

One of the best biographies I know is that of Schubert by Sir George Grove; and was there ever a more uneventful life? But after you have read the article you feel as though you had been on intimate terms with the composer, as though you had witnessed his performance of the "Erl King" on a comb while tavern loungers applauded.

Even a footnote may enliven an otherwise dry list; as when Pohl ("Joseph Haydn I., 315") writes: "Filz was a favorite composer and 'cellist of the Mannheim Orchestra; they say that he hastened his death by immoderate indulgence in spiders, which, he maintained, tasted like strawberries." Other distinguished men—as de Lalande, the



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astronomer—and some noble dames have shared Filz's taste.

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The program of the twenty-third Symphony Concert, Mr. Gericke, conductor, included Tschaiikowsky's "Manfred" Symphony and the Overture, Scherzo and Wedding March from Mendelssohn's "Midsummer Night's Dream."

The program-book stated that the composer of "Manfred" was "Piotr Ilyitch Tchaikovsky." "Piotr," I take it, stands for Peter. But why not Peter? And if "Tchaikovsky" be better than Tschaiikowsky, why not "Chaiikovsky."

This symphony was played last night for the first time in Boston. You heard it in New York as long ago as December 4, 1886, and I think the very first performance was at Moscow in March of that year.

The *Athenaeum* (London) made lately a protest against the revival of Byronism, which it fears may be in favor through the interest awakened by Murray's complete edition—especially the volumes of Byron's letters. It is a great pity, by the way, that the edition of Byron's works edited by Henley was not continued, for the editor's notes were singularly interesting and illuminative, and he proposed to show the social and political conditions which made Byron possible: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice." And Henley again says in his note to "Robert Greysen, of pugilistic notoriety": "A dreadful age, no doubt; for all its solid foundations of faith and dogma in the Church and of virtue and solvency in the State; a fierce, drunken, gambling, 'keeping' adulterous, high living, hard drinking, hard hitting, brutal age." But that was the age of Byron and his "Manfred" and his "Don Juan." The widespread reading of Byron's letters and "Don Juan" would incite a healthy reaction against the silly-billy literature of this day. Did you ever stop to think of the effect of the dozens of historical novels, "Zenas Fired" and "Uncle Amos" and such books as "Love Letters of a New England Woman" upon the art of this country, upon the young American composer rampant ou rampant guardant?

Tschaiikowsky's symphony led me to read or at least to skim Byron's dramatic poem, which many professors of rhetoric at colleges will tell you is melodramatic and absurd. Pay no attention to them; their statement is of no more weight than that of Byron when he described his poem as "Very wild, metaphysical and inexplicable," for the metaphysical quality is of the thinnest. But the drama contains intense moments of passion, and many awful scenes of horror. There is the constant suggestion, the bodelement of that which is sinister.

Tschaiikowsky's symphony is a series of symphonic poems. The first, "Manfred," wandering, remorseful, despairing, and the finale, the death of Manfred in the underground palace of Arimanes, are the most imaginative and the most passionate of the four. The first movement is of supreme intensity. It is also one of the blackest pages in the literature of music, as murky and damp with the smell of the grave as a tragedy by Webster or Tourneur. The one relieving thought is the music of Astarte, and that music is of ineffable sadness. What orchestral rage and lamentation! What muttering, what averted glances! What shuddering at thoughts that are more terrible than foulest deeds of maniacs! No one was such a master of the sinister in music except Verdi. The great Italian master could chill the blood by simple means, as in the first meeting of Rigoletto and Sparafucile, and tell of the dissolution of all things, as in certain passages of "Otello." Tschaiikowsky could use bassoons and a bass clarinet so

that the hall seems suddenly draped in black, and the lights dim and men and women as spectres, seated most decorously, and then his orchestra would paint the fury of man and the elements or the conviction of annihilation. And in this first movement, written in 1884, there is more than one anticipation of the "Pathetic Symphony."

The second movement, "The Witch of the Alps," is spectacular and decorative. The orchestration is marvelously ingenious and fanciful. They say it is an echo of Berlioz's "Queen Mab." No, it is much more than that; it is built on a broader scale; it is more dazzling. The trio, the "Witches' Song," is a cantilena that is peculiarly Tschaiikowskian in its simplicity, and dangerous approach to banality. The third movement is a pastorale, with the inevitable oboe solo at the beginning. (I am at work on a pastorale which will open with a sarrusophone solo, strings muted, and a bass drum on the off beat. I hope the Manuscript Society in New York will be in existence long enough for me to submit this immortal work to the committee. The American composer should have an opportunity.) This pastorale is pretty enough in a conventional way, but it is not in the prevailing vein, and it might be well thrown overboard were it not for the sudden appearance of the "despair music," which enters as a thunder cloud over the smiling landscape. The entrance of this music, the change in thought and feeling and expression, the unutterable hopelessness that kills all joy, or semblance of joy—these pages are among the proudest triumphs of Tschaiikowsky.

The orgy music with which the finale opens is desperately lively, as though there were dancing on red hot floors, but the effects are chiefly rhythmical and sonorous; there is little substance. On the other hand, I have no words with which to describe the magnificent invocation of Astarte, the ghostly treatment of her apparition, and her foretelling of Manfred's death, music that might come from the ponderous jaws of a sepulchre. There is no music to be compared with this. Victor Hugo once said that agony when at its height is mute; the same may be said of praise. And then the music goes steadily to a climax of overpowering dramatic emotion.

This music makes Schumann's impossible.

Others have used Byron's poem: As Louis Lacombe, "Manfred," a dramatic symphony with chorus (1847); Fendrick, "Manfred," symphonic poem (1867), and Ferdinand Präger, Symphonic Prelude.

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I quote from the *Pall Mall Gazette* of April 16, the following delicious criticism of Mackenzie's incidental music to "Coriolanus":

Sir Alexander Mackenzie's music for the Lyceum production was, in a very curious sense, national. He realized that Rome, at its period of loftiest excitement, was Scotland, also undergoing the throes of its last endeavor. Therefore he gave to the production all that the musicians of Scotland longed for in musical expression. \* \* \* We pause a moment in our definite description of the result. Rome succeeded magnificently where Scotland (somewhat abjectly) failed. But, at the same time, Scotland would have done for its own circumscribed space all that Rome accomplished for the Empire of the world had it had the opportunity; and for that reason we are assured that Sir Alexander Mackenzie, in some subtle manner, made a tribal defense in his ubiquitous expression of national sentiment. We do not write these words in any sense of light jest. We quite understand that the composer took his task in hand as one which should have in its essence a national sentiment. He knew but one; and that one he has exploited with every power in his possession. If Scotland had conquered the world this would have been the music of the world. It fell out that Rome conquered the world, and therewith Sir Alexander made unto his musical self an imaginary Scotland. We congratulate him over his national thoughts, his national method of expressiveness. He has proved himself once more patriotic and humorous. More need never be asked of him, for more need never be given. He has done his duty, and has done it with a full sense of conscientiousness.

Shakespeare's tragedy has not moved any great composer to music, unless—and it is not at all unlikely—Beethoven was thinking of Shakespeare when he wrote his overture to Collin's play. There are operas by Gavalli (Parma 1669), Perti (Venice 1683), Pollaro (Venice 1698), Cattani (Pisa about 1700), Caldara (Vienna 1717), Ariosti (London 1723), Treni (Breslau 1726), Gomelli (Rome 1744), Puliti (Naples 1745), Graun (Berlin 1749), Lavigna (Parma 1806), Nicolini (Milan 1808), Radicati (about 1810). But they were founded directly on the old story, although some include them in the lists of Shakespearean music. Seidel wrote incidental music to Shakespeare's tragedy for a performance at Berlin in 1811. Then there is a Dramatic Scene by Fr. Lut.

Surely Graun's opera had nothing to do with Shakespeare's tragedy, for Frederick the Great made the scenario and sent it to Algarotti, who sent back word: "Your majesty has found the surest method of having the most beautiful operas in the world: that is to make them yourself." The Royal Fluteplayer wrote an aria for this opera, and the public liked it so much that it became a street song; nevertheless the opera was not successful, and the king ascribed the failure to the singer Salimbeni, who waxed sore and demanded his dismissal, which was not immediately granted. This Felice Salimbeni, a male soprano, was one of the greatest singers of his time. (I hear Miss Blossom saying, "I never heard of him.") And who will know the name of De Reszke, or Tamagno, or De Lucia, or Alvary, a hundred and fifty years hence? He was a pupil of Porpora, and in Vienna as well as in Italian towns he aroused enthusiasm. He was stiff and clumsy on the stage, so Metastasio arranged librettos especially in his honor, so that there would be little action for him. And when Salimbeni began to sing, an audience forgot his awkwardness. Frederick the Great was mightily pleased with him, and Salimbeni sang the chief part in fourteen of Graun's operas. But this was not a sufficient test of loyalty and the king insisted that he should study composition. In 1750 the singer left Berlin, for he could not stand the royal nagging; he sang for a year at Dresden, and on his way to Italy he died, thirty-nine years old. Metastasio in his "Olympiade" makes a character describe this singer from which we learn that he was light haired, with black eyebrows, beautiful red lips, which were perhaps too prominent, a mild and modest look, ready to blush, of gentle speech. There is a long account of him in J. A. Hiller's "Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit" (Leipzig, 1784), from which we learn that women made and published verses in his honor. This remarkable singer was not envious of others; on the contrary he spoke well of them and helped them in every way. And Hiller and others have left such full descriptions of the vocal art of this poor, dead singer that we may know him as though he had sung here last season. Yet was he not wholly free from the vanity of his calling, for when he appeared in Dresden after his disagreement with the king, he over-exerted himself in song, they say, as though he wished that his voice might be heard in Berlin and thus pierce the breast of the king with regret for his harshness.

We know from a letter of the king to Algarotti that the most pathetic scene in this "Coriolanus" was that between Paulino and his father; Astrua was another character; and the "Senator Benedette" had a long recitative at the end, from which we may infer that William Shakespeare was not named among the librettists.

Nicolini's "Coriolanus," produced at the Scala, was most successful, and Colbran and Velluti were among the singers.

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# Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, MASS., April 29, 1901.

This afternoon (Monday) the organ pupils of Everett E. Truette gave a recital at the Union Congregational Church. A large congregation enjoyed the fine program, which follows:
Marche de Fête..... Claußmann
Mrs. L. B. Feltch.
Variations on a Russian Hymn..... Freyer
Mrs. Alfa L. Small.
Andantino in D flat..... Chauvet
Berceuse..... Guilmain
Albert L. Walker.
Sonata in D minor, No. 1..... Guilmain
Miss Laura Henry.
Onward, Christian Soldiers..... Whitney
Mrs. Florence R. King.
Sonata in C minor, No. 5..... Guilmain
Miss Georgia B. Easton.
Offertoire in C minor..... Batiste
Miss Annie I. Wheeler.
Sonata in D minor..... Töpfer
Adagio. Allegro. Charles E. Naylor.
Overture to Stradella..... Von Flotow
Miss Carrie Eaton.

The Orpheus Club, of Somerville, H. Carleton Slack, conductor, gave its third and last concert of the season on Thursday evening, April 25. The hall was filled to overflowing with an audience representative of the society element of Somerville and vicinity. The program was heartily applauded, and, besides part songs, included Dudley Buck's patriotic cantata, "Paul Revere's Ride." The solo singers were Stephen Townsend and J. C. Bartlett. An interesting feature of the concert was the presentation of a gold mounted baton to the conductor by the club.

To-morrow evening (Tuesday) the Orpheus Club will sing at the dinner of the Home Market Club, arranged in honor of Vice-President Theodore Roosevelt.

Mme. Etta Edwards is one of the very successful vocal teachers. She is successful because her pupils succeed. Two of them, Miss Helene Wetmore, soprano, and Miss Louise Ainsworth, contralto, gave a recital at Steinert Hall last Thursday evening, at which they were assisted by Miss Eula Brunelle, violinist, and Miss Raymond, accompanist. These young women expect to give recitals later in Worcester and other cities. Miss Wetmore is the solo soprano now at the Kirk Street Congregational Church, Lowell, Mass. Miss Ainsworth is solo contralto at Dr. Plum's church, the Walnut Avenue Congregational, at Roxbury. Miss Edith Ellsfree has taken Miss Wetmore's place at Trinity Church, Lawrence.

A large and enthusiastic audience attended the recital of the Faelten Pianoforte School in Steinert Hall on Wednesday evening. Sixteen pupils of the school and five members of the faculty took part. Miss Alberte V. Munro, whose artistic playing is always delightful to listen to, played the Romanza and Finale from the Chopin E minor Concerto, op. 11, and was heartily applauded. The accompaniment to the concerto was played by Carl Faelten, B. C. Henry, F. J. Cressman and George F. Granberry.

Carl Faelten's last recital of the season will take place in Steinert Hall, Monday evening, May 6. The program will include the Sonata op. 26, Beethoven; Novellette op. 21, No. 7; Arabesque, op. 18, Schumann; Suite, op.

71, Raff, and Andante Spianato e Polonaise Brillante, op. 22, Chopin.

Miss Gertrude Walker gave a song recital at Academy Hall, Salem, last Wednesday evening, at which she was assisted by Mrs. Nellie Holt Hilton, violinist; Theodore Schroeder, baritone, and Norman McLeod, accompanist. The quality of the program speaks for itself. Here it is:

Lusinghe più Care, from *Alejandro*..... Händel

Miss Walker.

Eri Tu, from *Sicilian Vesper*..... Verdi

Mr. Schroeder.

Farewell, Ye Hills, from *Joan of Arc*..... Tschaikowsky

Miss Walker.

Duets—

Abscheid der Vögel..... Hildach

It Was a Lover and His Lass..... Walther

Miss Walker and Mr. Schroeder.

Thy Beaming Eyes..... MacDowell

The Four-Leaf Clover..... Brownell

Border Ballad..... Cowen

Mr. Schroeder.

April and I..... Walther

Violets..... Wright

Ave Maria (with violin obligato)..... Bach-Gounod

Miss Walker.

I Feel Thy Angel Spirit..... Hoffman

Miss Walker and Mr. Schroeder.

## Rebecca MacKenzie.

MISS REBECCA MACKENZIE, who has sung with success in the United States, Canada and Europe, is a pupil of the noted singer and teacher, Ohrstrom Renard, now located in New York. Since the beginning of her career, several years ago, Miss MacKenzie has made a tour with her own company, and appeared in joint recitals with Madame Renard. Last summer Miss MacKenzie made a tour in Sweden. She sang in all of the principal cities of the country, and her concert at the Musical Academy of Stockholm, the home of many great singers, was attended by the élite of the Swedish capital. After one number Miss MacKenzie was recalled five times. The veteran Swedish composer, Hallstrom, the teacher of King Oscar, became interested in the young singer and offered to coach her in opera. Miss MacKenzie's voice is a lyric soprano of wide range. She sings in English, German, French, Italian, Swedish and Norwegian.

Following are extracts from two of Miss MacKenzie's many criticisms:

The vocalist of the evening was Miss Rebecca MacKenzie, of New York. She is undoubtedly the best soprano that has been heard here in Pittsfield in connection with the symphony concerts. Her voice is a full, rich, high soprano of great range, and she sings most artistically. Her numbers were happily chosen, affording abundant opportunity to display the full powers of her magnificent voice. The selection from Gounod's "Mirella," replete with dramatic possibilities, was sung with a breadth and force that won enthusiastic applause from the audience. In the closing of this selection Miss MacKenzie reached F sharp, and the note was perfect.—Evening Journal, Pittsfield, Mass., December 4, 1900.

Her voice is a high soprano, clear, flexible and rings with warmth; she possesses a musical temperament whose many shadings, in the delivery, draws the public with her. Her pianissimo is exquisitely fine. Although the well schooled voice easily overcomes technical difficulties, it cannot be denied that her sustained singing and legato passages made the greatest impression. The naturally beautiful voice was therefore shown to best advantage in Hahn's "Si men vers" and "Elsa's Dream." Miss MacKenzie received flowers, warm applause and recalls.—Stockholm's Tidningen (Tidings), Stockholm, Sweden.

Miss MacKenzie sang at the dinner of the New York Press Club, given at Delmonico's on April 20, and was warmly applauded by the guests. Other recent engagements include recitals at Somerville and Flemington, N. J.; a concert at Newark and the Scottish concert in New York. On May 16 Miss MacKenzie will give a song recital in Long Island City, and later in the month she will be a soloist at the concert by the Troy (N. Y.) Vocal Society.

## Gaston Marie Dethier.

GASTON M. DETHIER, organist of St. Francis Xavier's Church, New York city, has been engaged to give a series of organ recitals at the Pan-American Exposition next September, and will open the new organ at St. Mary's Church in Bridgeport on Trinity Sunday, June 2. Dethier is a true artist, a master of his instrument who commands the attention of the whole profession. He excels not only in manual virtuosity and pedal technic, but also in musical temperament, a faculty which cannot be acquired through study.

Critics throughout the country have been unanimous in their praise, and the following press notice is but one of many in a similar vein:

Those who attended the concert, however, are deeply indebted to Professor Rogers and the Cecilian Society for presenting the opportunity to hear such a magnificent artist as Mr. Dethier. Few organists have been in this city who have surpassed him in artistic ability. Although handicapped by an inferior water pressure, which at times rendered the organ speechless, he played in a glorious manner, giving to his selections wondrous breadth and beauty of tone. Mr. Dethier displayed an immense technic, both manual and pedal, and his rapid work is wonderfully clear. His introductory selections, "Variations and Finale" (Thiele), was given a rendering that impressed the audience at once, and in response to the fervid applause he gave a Scherzo by Widor. He opened part two with a double number, a Barcarolle of his own composition and Thome's "Allegro Vivace," and in response to the demands of the audience he played Saint-Saëns' beautiful work, "The Swan." A charming "Christmas Carol" was to have been his last number, but when he had about half concluded it the organ failed to respond. Mr. Dethier showed his versatility by descending to the stage and rendering Chopin's "Fantasia Impromptu," in C sharp minor, on the piano in such a brilliant manner as to merit an encore, which the audience readily bestowed, and in response to which he gave a dainty little Intermezzo by De Pauw.—Troy Record.

## Winkler Plays a Beethoven Sonata.

LEOPOLD WINKLER, who played Beethoven's Piano Concerto in G major at the Beethoven-Wagner concert in Brooklyn last week, impressed both the musical public and the critics with his highly finished performance. Some of his criticisms are appended:

Preceding the Ninth Symphony Beethoven's Concerto for piano and orchestra in G major, op. 58, was heard, with Leopold Winkler at the piano. Mr. Winkler is a polished and even performer, and much of the pleasure from hearing him is his deftness and ease. This was especially noticeable in the cadenza written into the second movement by Rubinstein. Both the pianist and his instrument were responsible for a beautiful tone. Mr. Claassen is also entitled to praise for the quiet and effective picking up the continuances from the piano.—Brooklyn Eagle.

Mr. Winkler assured his listeners of his ability as a musician. His tone is beautiful and pure, and scale work delicate and smooth to a fine degree.—Brooklyn Citizen.

Mr. Winkler's playing of the concerto was smooth and eminently refined. He has a liquid touch and plays throughout with intelligence and ease. His performance was one of the pleasures of the evening and greatly pleased the audience.—Standard-Union.

Mr. Winkler's playing of the concerto was smooth and polished, but in the first and third movements it was without variety. In the second movement the quiet, careful style of the pianist was most suitable, and this part of the work was pleasingly performed.—New York Times.

The symphony was preceded by the "Meistersinger" Prelude, the Elizabeth air from "Tannhäuser" and the G major Piano Concerto by Beethoven. Of the latter Leopold Winkler gave a sober and technically well rounded rendition. He possesses a well trained hand, and that in the last movement he was pithed out of the saddle by a slight oversight of the conductor proves the sureness with which he fulfilled his task.—New York Staats-Zeitung, April 27, 1901.

I must give praise to the soloist of the evening, Leopold Winkler. He played the G major Concerto with wonderful dexterity. Thorougly sober and correct, and in the andante full of feeling and poetic, his performance was an unalloyed success, to which the excellent instrument assisted.—New York Herald, April 24, 1901.

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# Musical . . . People.

Miss Vinnie Siebert is the new soprano at the First Presbyterian Church, Montclair, N. J.

Walter John Hall has been engaged as organist of Calvary Methodist Episcopal Church at East Orange, N. J.

Allan Lindsay, a Troy (N. Y.) vocalist, recently gave a recital at the residence of Mrs. William Wallace, State street, Albany.

Frank J. Benedict, organist, and Miss Grace Weir, soprano, both from Hartford, Conn., have completed a successful New England tour.

Joseph Gahm, a Western musician and composer, will give a recital in Omaha on May 28. The program will include a number of his own compositions.

Mrs. C. K. Elliott, supervisor of music of the public schools in Kentucky, will be in charge of the music festival to be given at Henderson, Ky., on May 23.

Edward E. Allen gave a song recital at Olivet Baptist Church, New Haven, Conn., on April 17. He was assisted by Adolf Wolf, violinist, and Frank Wolf, cellist.

Miss Bessie Heilman, a young who has studied in Chicago with Miss Anna Groff Bryant, sang on April 18 at a concert given by the Evansville, Ind., Y. M. C. A.

Dennison V. Van Vleck, of Ashland, Mich., assisted by Miss Ruth Hoppin, as accompanist, and Mabel Chase, contralto, gave a song recital on April 17 at Ironwood, Mich.

Miss Laura May Gildner, pianist, assisted by Miss Florence Lesesne Tail, violinist, and Miss Estelle Simcal, soprano, gave a recital last month at the Norfolk, Va., Y. M. C. A.

Miss Mary Gittins, a pupil of C. J. Kresser, of Syracuse, N. Y., has been engaged to sing at a concert to be given under the auspices of the Church of St. John the Baptist at Syracuse.

Miss Mary Walters, contralto; Mme. Joanna Barilli, soprano, and Miss Elsa Von Moltke, violinist, assisted the Delaware Saengerbund at the concert given at Wilmington on April 18.

William Mahony, a Troy (N. Y.) singer who has been studying in New York this season, returned to Troy in time for the concert of the Troy Vocal Society, of which he is a member.

Four of the pupils of Edward Schroeder, a violinist of Dubuque, Ia., have organized a quartet. Their names are Miss Rhetta Mullany, J. B. Ernsdorff, James Lentz and Joseph C. Quigley.

The Holyoke (Mass.) Musical Festival was conducted by Charles S. Cornell. The soloists were Mary Howel-Lavin, Marie Zimmerman, Glenn Hall, Gwilym Miles and Mary Louise Clary.

Miss Martha T. Carroll gave a violinist recital at Philharmonic Hall, Nashville, Tenn., at which she was assisted by Miss Margaret Scruggs, soprano. Miss Carroll is a pupil of Hough Guest, a Nashville musician.

A. J. Wilkins, a Bridgeport, Conn., musician, has opened his studio for the weekly rehearsals of the Bridgeport Oratorio Club. "The Creation" is to be presented during the month of May by the club and soloists of national reputation.

Following are the piano students who played at the last concert of the Troy (N. Y.) Seminary Conservatory on April 23: Madeline Allen, Grace Child, Ruby McCoy, Grace Gunnison, May Murphy, Gertrude Bowman, Mabel

Kinney, Edna Hale, Amy Morgan, Lucy Clextor, Gertrude Jones, Stella Matlaw, Lillian Matlaw, Bertha Myers, Bertha Drexler, Ida Vedder, Sadie Canary and May Griffin and Master Thomas Hayes.

The Springfield (Ill.) Choral Union presented Haydn's "Creation" on April 23. J. B. Miller, of Chicago, the tenor soloist, recently returned from Paris where he had studied with Bouhy. Mrs. Sheffield, also from Chicago, was the soprano soloist.

Frederick Drew, a son of George A. Drew, of Lewiston, Me., sailed from New York to-day (May 1) for Genoa. Young Mr. Drew, who is reported to have a rare tenor voice, expects to continue his musical studies in Italy with leading masters.

Mrs. Sherwood S. Thompson, for ten years solo soprano of the Church of the Redeemer, New Haven, Conn., was presented upon her retirement this spring with a set of resolutions inscribed by C. H. Blakeslee, and handsomely bound in white moire.

Paul Dufault, the tenor, gave a concert at Marlboro, Mass., recently, at which he was assisted by F. L. Benjamin, baritone, of Boston; Mrs. Lillian Hanson Grey, soprano, of Worcester; Miss Esther G. O'Connor, contralto, Marlboro, and E. N. Lafricain, cornetist, of Boston.

The concert at the Second Congregational Church, Millbury, Mass., on the evening of April 25, attracted a large audience. William B. Stockwell conducted. The artists included Charles H. Grout, organist; Miss Ann Faskett, soprano; Ivers S. Paine, pianist, and several Millbury musicians.

Special music was a feature of the unveiling of the McQuoid memorial tablet at the First Methodist Episcopal Church, Omaha, Neb. The choir sang a selection from Spohr's "Last Judgment," and Miss Francis Davis, contralto, sang "But the Lord Is Mindful," from Mendelssohn's "St. Paul."

Sarah Eileen McCauley will give the next vocal recital at Washburn College, Topeka, Kan., on May 15. Miss McCauley is a pupil of Miss Clara Margaret Spencer, of the department of music in the college. Other pupils of Miss Spencer who have given recitals in the graduation series are Maude Parker, Octavia Greenwood and Alberta Ladue Scoville. Miss Celia B. Clarke, violinist; Miss Emily Louise Thomas, pianist, and other students assisted at the recitals.

The pupils of Miss Anna Crocker, of Circular street, Saratoga, N. Y., gave their last piano recital at the residence of their teacher. Among the pupils who played were Hazel Curtis, Lena F. Fay, Kathleen Bagwell, Charlotte Johnson, Isabel Butler, Zillah Richardson, Bernice Clifford, Jean Clifford, Edith Darrow, Marjorie Annis, Genevieve Meehan, Paul Fay, Elsie Hodgman, G. Lewis Emmons, William Hodgman, Erwin Gordon and Helen Robler.

The choir of Union Church, Worcester, Mass., presented Stainer's cantata, "Mary Magdalene," last Friday night. The solo parts were taken by Miss Alice M. Eastman, soprano; Miss Geraldine G. Damon, contralto; Fred I. Day, tenor, and John H. Howell, bass. The chorus will number forty voices. Miss Mary L. Starr was pianist, and H. D. Sleeper organist and director.

## Hannah & Hamlin Notes.

CHARLES W. CLARK has been engaged to sing "The Elijah," at Saginaw, Mich., on June 4, under the auspices of the Schumann Club, of that city. A. W. Platé director.

Master Lloyd Simonson, who is to sing at the Louisville Musical Festival on May 15, has accepted a similar engagement at Mt. Vernon, Ia., for May 16, necessitating a quick jump.

## Hamlin's Studio.

George Hamlin, the prominent tenor, who as recently announced will teach a summer class in voice culture and repertory, will open his studio about May 1.

instead of June 1, as before stated. Mr. Hamlin has also decided to locate in Kimball Hall instead of the Fine Arts Building, and has engaged handsome quarters on the fifth floor of the former.

Claude A. Cunningham, baritone, assisted by Mrs. Eleanor Fischer, will give a recital at the residence of Mrs. R. W. Patterson, Astor street, on Saturday, April 20.

Leon Marx and Miss Sadie Prescott will give a select program on May 8 at the residence of Mrs. Henry Strong, Banks street.

Albert Barroff, basso of the Hannah & Hamlin Bureau, has been booked to sing "The Creation" on May 28 and 29, with the Tarkio Oratorio Society, of Tarkio, Mo.

Maude Fenlon Bollman, the popular soprano of Rockford, will sing "The Elijah" with the Ravenswood Musical Club on April 30.

## Students' Concert at the National Conservatory.

THE last in the series of monthly concerts by the students at the National Conservatory of Music was given last Tuesday (April 23) evening in the hall of the conservatory at 128 East Seventeenth street. The program, one of the finest presented this season, was as follows:

Piano and violin, Sonata, F major.....	Grieg
Misses Ray Whitlock and Josephine Emerson.	
Song, Villanelle.....	Dell' Acqua
Piano solo, Ballade, A flat.....	Chopin
Miss Adelaide Friedlander.	
Piano solo, Variations, A flat.....	Chopin
Miss Marie Schwartz.	
Magic Song.....	Meyer Helmund
John Phillips.	
Violin solo, Romanza, F major.....	Beethoven
Miss Jeanette Powers.	
Aria, from Faust.....	Gounod
James V. Crilley.	
Piano solo, Variations, op. 12.....	Chopin
Miss Alexandra Herzberg.	
Song, Chère nuit.....	Bachelet
Miss Agnes Wainwright.	
Violin solo, Reverie.....	Bottesini
Master Nicolas Garagusi.	

Miss Whitlock is a pupil of Miss Adele Margulies, and as is well known is an artistic teacher of solfeggio and theory in the New York public schools. As a pianist she is delightful either as soloist or in ensemble playing.

Miss Emerson, who played the violin part of the Grieg Sonata with Miss Whitlock, is a pupil of Leopold Lichtenberg, and she herself is an assistant teacher of the violin at the conservatory. Miss Fridlander, who sang Dell' Acqua's "Villanelle," has a brilliant voice and temperament. She is a pupil of Royal Stone Smith. Mr. Phillips, who sang Meyer-Helmund's "Magic Song," and Mr. Crilley, who sang a number from "Faust," are also pupils of Mr. Smith. Both young men are blessed with good voices.

Miss Herzberg, a pupil of Miss Margulies, is one of the most gifted pupils at the conservatory. She played the Chopin variations with wonderful skill and brilliancy. Miss Schwartz is another Margulies pupil of whom that remarkable teacher has reason to be proud. Besides her accomplishments as a performer, Miss Schwartz is also gifted as a teacher, and is now serving as one of the assistant teachers at the conservatory.

Miss Wainright's sympathetic voice was heard to advantage in Bachelet's "Chère Nuit." The young singer is a pupil of Miss Annie Wilson. Nicolas Garagusi, who closed the concert with a beautiful performance of the Bottesini "Reverie," is a pupil of Lichtenberg. A great future is predicted for this lad.

Applicants for admission to the summer term at the conservatory, which opens to-day, May 1, may address personal inquiries to the president, Mrs. Jeanette M. Thurber. The seventeenth scholastic year at the conservatory will begin September 3, 1901.

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Paul Ambrose.

The Shoog-Shoo.....F. M. Marston, Brockton, Mass.

Mrs. H. H. A. Beach.

Fairy Lullaby.....Mrs. Americus Callahan, Louisville, Ky.  
My Lassie (song).....Ionian Musical Club, Buffalo, N. Y.  
Scottish Cradle Song.....Mrs. May Sleeper Ruggles, Worcester, Mass.  
The Years at the Spring.....Mrs. Hoag Haughey, Buffalo, N. Y.  
Over Hill, Over Dale (Part Song) / Ladies' Matinee Musical,  
for women's voices.....Spokane, Wash.  
Ecstasy.....Mme. Lillian Nordica, Newark, N. J.

George W. Chadwick.

The Maiden and the Butterfly.....Mozart Club, Dayton, Ohio  
Sweetheart, Thy Lips.....Miss Lucie A. Tucker, Boston, Mass.  
Sweetheart, Thy Lips.....Matinee Musicals, Indianapolis, Ind.  
Two Folk-songs.....Mrs. Edward Milne, New York, N. Y.  
O, Let Night Speak of Me.....Mrs. Barclay Dunham, Brooklyn,  
He Loves Me.....N. Y.  
Nocturne.....Mrs. H. Parten, San Jose, Cal.  
I Said to the Wind of the South.....Fortnightly Club, Providence, R. I.  
Bedouin Love Song.....Miss Kathryn McGuckin, Philadelphia, Pa.  
Bedouin Love Song.....William A. Willett, Chicago, Ill.  
Allah.....Miss Kathleen Howard, Buffalo, N. Y.  
Allah.....Miss Annie Winnifred Stuart, Ogden, Utah  
Allah.....Westfield Musical Association, Springfield, Mass.  
Allah.....Mrs. May Sleeper Ruggles, Worcester, Mass.  
Allah.....Miss Adams, Cleveland, Ohio  
O, Let Night Speak of Me.....Eliot Hubbard, Boston, Mass.  
O, Let Night Speak of Me.....Mrs. Chas. G. Hooker, Rochester, N. Y.  
Before the Dawn.....Clinton Elder, New York, N. Y.  
The Danza.....Robert Burton, Buffalo, N. Y.  
Serenade, Softly the Moonlight / The Apollo Club, Brooklyn,  
(men's voices).....N. Y.  
Thou Art So Like a Flower.....Miss Anna Slade, Kingston, N. Y.

Arthur Foote.

Suite in D minor, for piano.....  
Five Poems (after Omar Khayyám), for piano.....  
Sonata in G minor, op. 20, for violin and piano.....  
Through the Long Days and Years.....Evansont Wom-  
an's Club, Evansont, Ill.  
On the Way to Kew.....Songs.  
Memnon.....  
I'm Wearin' Awa'.....  
Sweetheart.....  
I'm Wearin' Awa'.....Douglass Webb, Louisville, Ky.  
I'm Wearin' Awa'.....Mrs. May Sleeper Ruggles, Worcester, Mass.  
I'm Wearin' Awa'.....Mrs. Edith R. Chapman, New York, N. Y.  
I'm Wearin' Awa'.....Miss Helen Henschel, Boston, Mass.  
I'm Wearin' Awa'.....Buck-Babcock Musicals, New York, N. Y.  
In Picardie.....Mrs. Kileski-Bradbury, Lowell, Mass.  
Irish Folk-song, mixed voices, Metropolitan Quartet, St. Paul, Minn.  
Love Me If I Live.....Mrs. Maud Viger, Ithaca, N. Y.  
The Water Lily (songs).....Comstock School, New York, N. Y.  
An Eden Rose (song).....

J. H. Hahn.

Break, Break, Break.....Mrs. J. F. M. Macfarlane, Detroit, Mich.  
Love Me If I Live (song).....Y. M. C. A., Detroit, Mich.

Clayton Johns.

Scythe Song.....Eliot Hubbard, Boston, Mass.

Margaret Ruthven Lang.

An Irish Love Song.....Mrs. Hoag Haughey, Buffalo, N. Y.  
An Irish Love Song.....Y. M. C. A., Detroit, Mich.

Frank Lynes.

Marie.....Mrs. May Sleeper Ruggles, Worcester, Mass.  
A Question.....Miss Ada May Churchill, San Jose, Cal.  
Curfew Bell (cantata).....Manchester High School, Manchester, N. H.  
Spring Song (violin obligato).....Miss May Conrad, Truro, N. S.  
No Jewelled Beauty Is My Love.....Miss Annie Shirreff, Halifax,  
Ashes of Roses.....Miss Annie Shirreff, Halifax,  
Spring Song (violin obligato).....

Edward MacDowell.

Etude de Concert, op. 36.....Mme. K. Ockleston-Lippa Recital,  
Pittsburg, Pa.  
Etude de Concert.....Y. M. C. A., Detroit, Mich.  
To a Water Lily.....Miss Elizabeth R. Olmsted, Buffalo, N. Y.  
To a Wild Rose.....Miss Elizabeth R. Olmsted, Buffalo, N. Y.  
From Woodland Sketches, op. 51.....Miss Elizabeth R. Olmsted, Buffalo, N. Y.  
Shadow Dance.....Miss Elizabeth R. Olmsted, Buffalo, N. Y.  
Sea Pieces.....Wilbur Sanford Blakeslee, New York, N. Y.  
From a Wandering Iceberg (song).....Miss Elizabeth R. Olmsted,  
From Sea Pieces, op. 55.....Buffalo, N. Y.  
Deserted.....  
Slumber Song.....Rossini Club, Portland, Me.  
Two old songs.....  
Slumber Song.....Mrs. Hoag Haughey, Buffalo, N. Y.

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Thy Beaming Eyes.....Mrs. Ralph Selby, Des Moines, Ia.  
Thy Beaming Eyes.....Seth Clark, Buffalo, N. Y.  
Deserter.....Newell Warner, Knoxville, Tenn.  
The Brook (mixed voices).....Scott Wheeler Recital, Brooklyn, N. Y.  
Constancy, from op. 58 (song).....Mme. Lillian Nordica, Newark, N. J.

Edna Rosalind Park.

The Nightingale and the Rose.....Mrs. Kileski Bradbury, Lowell, Mass.  
Thou Art So Like a Flower.....Mrs. P. R. Bomeisler, Kings-  
A Memory.....ton, N. Y.  
Love.....

Charles P. Scott,

Slumberland.....Mrs. May Sleeper Ruggles, Lasell Seminary  
The Brook and the Wave.....Mrs. May Sleeper Ruggles,  
Worcester, Mass.

### Baernstein Delights Three Cities.

FOLLOWING are criticisms of Joseph S. Baernstein's singing in Toledo, Detroit and Fall River:

Mr. Baernstein surpassed his former performance in Toledo. He had warmed to his work before he came on the stage, and from first to last he was complete master of every note he sang. His voice is superior in its middle and lower registers, where every tone is most satisfyingly rich, round and powerful. The flexibility of his voice is amazing when one considers its ponderous weight, and his enunciation is clear and distinct, something all too infrequently met with in singers.—Toledo Bee, April 13, 1901.

Mr. Baernstein materially increased in depth and permanence the great impression made by his appearance here in January. Any who are students in voice culture will find in Mr. Baernstein's singing the living embodied principle of the art, finished and complete. He has made an ineffaceable record in Toledo musical history and will always be a welcome guest.—Sunday Courier-Journal, Toledo, April 14, 1901.

Joseph S. Baernstein came to his own last evening. He captivated Toledo at his first visit to the city the beginning of the season, and last evening he completed his conquest. The evening was an ovation from the first number to the last. Mr. Baernstein is an American, trained in America, and has not as yet been to the other side of the Atlantic. It is somewhat surprising to note his perfect method, his correct phrasing, his exquisite stage presence, his perfect technic, his great dramatic power, his studied classic German, his wonderful enunciation, and comprehend that it is all the result of American training. He has the qualifications which make for the finest in grand opera, and the appreciation of his artistic merit last night was a gratifying demonstration of his true worth. Mr. Baernstein on his third visit will receive even more of a welcome than on his second.—Toledo Times, April 13, 1901.

When Mr. Baernstein appeared in Toledo a few weeks ago his work was pretty thoroughly reviewed in these columns, and it now only remains to say that he more than duplicated his previous success. His great versatility was the point most strongly brought out by the wide range of his program and the uniformity of his success throughout. In every class he was alike at home—operatic, classical, sentimental or comic; German, Italian or English. The romantic scene from "The Jewess" was beautifully sung, and one could scarcely imagine a finer delivery of the Weber number.

But it was in the matchless songs of Schubert and Schumann that Mr. Baernstein last evening rose to his full height. He is essentially a colorist and brings out the meaning of those wonderful compositions in the true, the only way; not by eccentric readings of violent emphasis; not by liberties with the tempo, or distortions of the rhythm, but by subtle modifications of his tone. His marvelous command of his vocal resources, both, as regards dynamics and timbre, enable him to depict with equal vividness the restlessness of "Ungeduld," the tragic pathos of "Ich grolle nicht" and the pale terror of "Der Doppelganger," as well as the profound serenity and dignity of Mozart's high priest.

Mr. Baernstein is a young man, and he is already treading close upon the heels of the very greatest singers.—Toledo Daily Blade, April 13, 1901.

Mr. Baernstein again demonstrated his popularity. His selections of Schubert's songs were given with a wonderful artistic finish. The audience showed great enthusiasm and gave Jonás four recalls and an encore, while Baernstein had to add four songs to the nine which he was announced to sing.—Detroit Free Press, April 12, 1901.

Baernstein will leave Detroit this morning an even greater favorite than when he arrived yesterday. He comes on the stage with a superficial smile that makes one move uneasily and expect to be bored. But before he has sung three notes one knows he is listening to an artist who possesses a glorious voice. Mr. Baernstein, moreover, can sing light songs as well as he sings operatic arias or oratorio music. He was compelled to add five numbers to his program.—Detroit Journal, April 12, 1901.

Mr. Baernstein has a beautiful voice which he uses very artistically, and from the reception he received last night he is certainly an

established favorite with Detroit audiences. His German is delightful, and he sang Schumann's "Ich grolle nicht" with great dramatic effect. Mr. Baernstein generously responded to five encores.—Detroit News, April 12, 1901.

The audience was properly appreciative, recalling Baernstein again and again. Baernstein was captivating. His deep bass voice is delightful. After singing "Im wunderschoenen Monat Mai," by Schumann, he was kept coming back to sing again until the avaricious audience had wrung four additional songs from him not on the program.—Detroit Tribune, April 12, 1901.

The great treat of a delightful evening, however, was the basso, Mr. Baernstein. He has the power of a Clifford and the force of a Ludwig, but he combines with them a smoothness that is rare indeed, except in most gifted voices. He sang all kinds of songs, from the glorious martial German songs to an Irish "comelye," that combined laughter and tears, and in all of them it seemed as if the audience could not get enough of this marvellous voice.

He sang four German songs in close succession on one appearance, and in the first one, an aria from "The Magic Flute," it seemed as if he was a great human organ rolling out notes of wonderful sweetness and power. His last regular number was "The Dancing Master," from Mendelssohn. The movement is very quick, and the contrasts in tone are striking, but he was perfect in all of them.

It was after this number that the audience sat in their chairs applauding vigorously, and finally induced the singer to render just one more. That one was the old Irish song, "I'm Off to Philadelphia in the Morning," and had he been singing to an audience more largely made up of Irishmen he would have been treated to a shoulder march about the hall in wild enthusiasm. As it was, the audience remained to applaud as if the singer was fresh, instead of closing a concert in which he appeared in sixteen numbers.—Daily News, Fall River, Mass., March 30, 1901.

### Joseph Joachim School Recitals.

THE first recital by the advanced students of the Joseph Joachim Violin School having done Mr. and Miss Morgan credit, there was naturally much interest in the last, given by the children's classes, at Carnegie Chamber Music Hall. These youngsters participated: Hampton Bonner, Kenneth Bonner, Emily Gilbert, Edwin T. Holmes, Jr., Marjorie Larkin, Russell Lucas, Jeanette McAlpin, Edith Mortimer, Oliver Roosevelt, Nicholas Roosevelt, Pandia Ralli, Gladys Stewart, Florence Wyman, Edith Wright, Merritt Wyatt.

The children's orchestra, under the direction of Paul Morgan, played the Menuet from "Don Juan," a Gluck Andante, and, to close the program, the Gavotte from the Bach Suite in D, and did all these things well. There was good attack and tone.

Jeanette McAlpin pleased. Nicholas Roosevelt played the Händel Largo with his brother Lorraine, and was followed by a string quartet, every one of the children under eight, composed of the following: Oliver Roosevelt, first violin; Edith Mortimer, second violin; Jeanette McAlpin, viola, and Nicholas Roosevelt, 'cello. They played the Haydn "Serenade," from the Quartet, op. 3, No. 5, and with good effect. Young Oliver Roosevelt distinguished himself by a very tuneful performance of the Viotti Concerto in A minor, first movement; the lad has decided talent. Indeed, the Roosevelts proved themselves leaders throughout, following the bent of the family. Pandia Ralli played a Bach Loure; Emily Gilbert, the Ries "Slumber Song"; Florence Wyman, the Händel Allegretto, from the Sonate in A minor; Marjorie Larkin, a Händel Bourree, and, indeed, all did themselves and their teacher credit, exhibiting various degrees of talent and cultivation of the same.

Three little pieces by Reinecke were well played by Edith Mortimer, Edwin T. Holmes, Jr., and Gladys Stewart, and Kenneth and Hampton Bonner played a Gluck duo.

The difficult instrument was handled by all in such manner that there was no doubt but intelligent guidance, united with application, had achieved these results; all the players stood well, handled the bow gracefully, and some of them, with continued study, ought to amount to something by and by.

### Lucille Smith Morris.

At the last meeting of the Women's Philharmonic Club Mrs. Lucille Smith Morris made a decided hit. Mrs. Morris played a nocturne by Phelps and two numbers by MacDowell.

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## MUSIC GOSSIP OF GOTHAM.

NEW YORK, April 29, 1901.

**M**ARIE LOUISE TODD is a charming young woman, who made considerable of a reputation as a pianist, and now has arrived at that stage where her own pupils are able to give recitals. Miss Helen Madeline Wright is one of these, and her recital at the Waldorf last Friday evening found a large audience gathered in compliment to the fair young artist. She played a program of an hour and a half, ranging from Beethoven's virtuoso Sonate, the "Waldstein," which she played with clearness and repose, to the fireworks of the Mendelssohn-Liszt "Midsummernight's Dream." In this latter she rose to the occasion, and played with great brilliancy. She gives much swing to the rather difficult Leschetizky Mazurka, showing well developed rhythmic sense, has a good hand, light wrist, and, better than all, perhaps, a good mind; this was apparent in her playing of the Beethoven Sonate.

Miss Todd is to be congratulated on the results of her teaching, and also to be envied such talented pupils.

◎ ▲ ◎

Miss Susan Metcalfe, a pupil of Victor Beigel, gave a song recital recently which presented unusual things; the music was, all of it, old style, the composers having lived in the years included in 1546-1791, and Miss Metcalfe had taken much pains to become en rapport with this music; the result was an artistic affair. In the naïve and arch she particularly excels, and this found echo in her audience.

Miss Marguerite Hall sang solos of that period, and participated in a group of three quartets, all of which were 200 years old. Needless to say this sterling artist found warm welcome and appreciation. Mr. de Gogorza shared in the program, the baritone standing out well in contrast with the other voices.

Mr. Beigel furnished most musically accompaniments at the piano, and Miss Metcalfe does him credit. The entire affair was unique in the purity of the music presented, and the appeal it made to the higher aesthetic feelings of the listener; none of it was show music, but, on the contrary, pure music throughout.

◎ ▲ ◎

The d'Angelo Bergh School of Singing, 106th recital, gave an enjoyable affair last Friday, beginning with a comedy done in German, in which three young women pupils of the school appeared in "Die Gespenster"; of these the best accent is possessed by Miss Agnes Goodwin, who was comely and naïve as the ingénue.

Those who sang solos were Miss Virginia Sterling, Miss Elizabeth Meek, Mrs. Edward Milke, Miss Mary Blanche McConnell, Miss Marie Louise Thomas, Miss Jennie Cross, A. Destamps and members of the eight singing class. All these have voices far more than ordinary and an unusual amount of talent; this varied of course, but it seemed to me Miss Bergh has good material to work with, hence is able to show good results.

The writer was unable, owing to previous engagement, to hear much of the program, hence cannot do justice to the several participants. Miss Bergh left on Sunday for Cleveland, Ohio, to attend the Federation of Musical Clubs as a delegate.

◎ ▲ ◎

Bruno S. Huhn's recital took the form of a chamber music evening, with two trios by English composers, at the beginning and at the end, with vocal solos by Heinrich Meyn, Miss Marguerite Hall and Mackenzie Gordon, in the order named. Beside Pianist Huhn Messrs. Wilczek

and Grienauer, violin and 'cello, respectively, participated in the trios, but somehow their work was not exactly sympathetic; both are exceedingly good solo artists, but chamber music is another genre. Mr. Meyn sang Mozart's "Der Prozess schon gewonnen," from the "Marriage of Figaro," with much appreciation of the musical interpretation; this artist is most satisfying at all times, an intellectual singer leaving something in the memory, not merely a fleeting impression.

Miss Hall's solos were: "Sweet Evenings Come and Go," S. Macpherson; "A Lullaby" and "Love, the Pedlar," Edward German.

Applause, enthusiastic and long continued, greeted Miss Hall, partial reward for her discovery of and singing of some little known songs. She is likewise the thoughtful artist, always well prepared. Mr. Gordon sang three songs well.

The beautiful Gerrit Smith studio was crowded with a fashionable throng, all the surroundings most artistic and appropriate, and Mr. Huhn is to be felicitated on his concert.

◎ ▲ ◎

Signor G. De Grandi, professor of the art of singing, gave a grand instrumental and vocal concert at Carnegie Lyceum last Friday evening, with the artists named below; I had other duties, so did not hear any of this concert, quoting entirely from the announcement: Miss Marguerite Reinhardt, pianist; K. Klingensfeld, violinist; Mrs. Klingensfeld, violin accompanist; Mme. Alexander Salvini, Mrs. Herman Alexander, Miss P. Furcht and Miss Evelyn Cagliari, sopranos; Signor S. Malafronte, tenor; Edward Waterbury, baritone; R. C. Kaufmann, basso; this male quartet, Arthur O. Sterns, Edward P. Waterbury, Frank J. Waterbury and Frederick Steins, with musical director and accompanist, Signor G. De Grandi.

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Albertus Shelley and his mother, Madame Marie C. Shelley, gave a very interesting concert with their pupils April 26 in the Harlem Y. M. C. A. Hall. The pupils, who were vocalists and pianists of the evening, have only been under Madame Shelley's guidance a very short time; much is expected of them during the next season's recitals which they purpose giving. The violinists of Mr. Shelley showed ability and good teaching. We cannot refrain from giving special mention to the little six-year Louise Ehrenberg—she played absolutely faultless—for the baby that she really looks to be. She is a wonder, not a coached player for the occasion, but doing what she does with understanding. The orchestra, under Mr. Shelley's leadership, did well; they played, not like amateurs, but like old stagers. It shows a wonderful stock of patience on the part of the leader and application on the part of the members. Where will they wind up if they keep on at this rate? The Harlem Branch of the Y. M. C. A. is in luck. Is there another Y. M. C. A. that can show an orchestra like the "Albertus Shelley Orchestra"?

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A large gathering of the smart set of the city took place at the Hotel Majestic last Monday afternoon, the occasion being one of the "Minerva Club's" doings, this time in charge of Madame Marie Cross-Newhaus. The literary part was abandoned this day, and instead a "Symposium of Opera" was arranged; the program was unique, something like a dozen well-known singers singing arias from ten operas, and concluding with the Sextet from "Lucia di Lammermoor." Madame Newhaus has five singers coaching for summer work, getting up French repertoire, &c.; she is planning to go to the mountains for her summer vacation.

◎ ▲ ◎

Kate Stella Burr's activities, instead of diminishing here at the fag-end of the season, seem to increase; but then

where this enterprising young lady is there are going-on, sure enough; even when she goes to Chautauqua for rest they pounce upon her to save the programs from wreck, when the regular accompanist, a man, too, fie on him! is laid up with troubles due to watermelons. Among her dates are these: With De Lussan, private musicale, Madison Avenue Reformed Church musicale. Mrs. Hooper's musicale, on West Eleventh street. Women's Philharmonic Club concert at Sherry's. Mrs. Bimbohm's musicale, on West Ninety-second street. Mrs. Palmer Dudley's musicale, Madison avenue house. At Carnegie Hall, April 26, with Orange and other dates in May. Appearances as solo organist at Grace Church; as pianist at 76 West Eighty-second street; other appearances at 954 Eighth avenue, near Carnegie Hall; at Homer, N. Y.; at 326 West Fifty-seventh street and elsewhere.

◎ ▲ ◎

Madame A. Hild's soprano pupil, Miss Louise Barthel, sang last week in the Elizabeth, N. J., Liederkranz concert, meeting with much success. The young lady combines a prepossessing appearance with real artistic ability, and a clear and true soprano voice.

◎ ▲ ◎

M. Achille Alberti and Madame Noldi, whose success at the Massimi concert was a feature of the affair, will sing on the 13th proximo at a very important concert at Scranton, Pa., the Verdi commemoration concert; Massimi also sings. This artistic pair combine the true Italian method and temperament with American style and refinement, and are sure of success.

F. W. RIESBERG.

### Springfield Music Festival.

THE Springfield (Mass.) Oratorio Society, numbering some 400 voices, has reason to feel proud of its first musical festival, recently given at the Springfield City Hall. C. S. Cornell, of Holyoke, drilled the society for the undertaking and Haydn's oratorio, "The Creation," was sung at the opening concert, with Emma Juch, William H. Rieger and Joseph S. Baernstein as the soloists, and the Boston Festival Orchestra, with Mollenhauer, as conductor.

The programs for the other concerts of the festival follow:

#### AFTERNOON.

Overture, Le Roy d'Ys.....	Lalo
Concerto Pathétique (piano and orchestra).....	Liszt
Serenade (string orchestra).....	Volkmann
'Cello obligato, Louis Heine.	
Violin Concerto.....	Beethoven
Fritz Kreisler.	
On Wings of Song.....	Liszt
Pesther Carnival.....	Liszt
Mr. Burmeister.	
Song Without Words.....	Tchaikowsky
Mazourka.....	Wieniawski
Slavic March.....	Tchaikowsky
Orchestra.	
EVENING.	
Leonora Overture, No. 3.....	Beethoven
Orchestra.	
Mad Scene, Hamlet.....	Thomas
Madame Blauvelt.	
The Erlking (orchestration by Liszt).....	Schubert
Gwilym Miles.	
Symphonic Poem, Les Eolides.....	César Franck
Orchestra.	
Divinité du Styx, Alceste.....	Gluck
Miss Feilding Roselle.	
Aria, Sicilian Vespers.....	Verdi
Madame Blauvelt.	
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THE late Doyle MaCarty, better known as D'Oyley Carte, died rich. His estate is valued at over a million dollars, a rare amount for an operatic impresario to have gathered. But it was in comic, not grand, opera that this shrewd manager accumulated a fortune. If it had been grand opera his debts would have been the only assets.

A NEW terror may be added to our metropolitan life, already overburdened with noise. An English physicist named Duddell has discovered that music may be extracted from electric arcs by means of a shunt circuit and a keyboard. An enthusiast writes to the *Times* that "a grand effect would be produced by all of the arc lights in New York city playing 'Columbia' on some great public occasion." H'm!

A CERTAIN conductor of a certain weekly complains that music criticism in the daily papers is too ponderous in its erudition, that Wagner is a bore and that people go to the opera to be amused. Setting aside the novelty of these remarks we are impelled to recommend refined vaudeville entertainments to this music weary gentleman. There the various "turns" may amuse him as Wagner never did.

A NUMBER of beforehand individuals congratulated Mme. Pauline Lucca upon attaining the age of sixty years, but the once celebrated singer declares she is only fifty-seven, and will, therefore, preserve all the congratulations until she does reach three score. Now Madame Lucca says she was only twelve when she first joined the chorus, and not fifteen, as some of the biographies state. A woman of Madame Lucca's spirit will always be young.

THE *Sun* quoted last week with just disapproval the statement made by Labouchere in his London *Truth* that the human race is deteriorating intellectually. In the tables setting forth the names of nineteenth century men of genius we find the names of Mendelssohn (1809), but not of Chopin, who was born the same year. This is all the more singular an omission because Pachmann's name, shorn of the "de," appears in the 1848 list. Now Pachmann plays Chopin beautifully, but Chopin composed the music. This won't do, Labby! Better revise that list for *Truth's* sake!

THE Paris *Revue d'Art Dramatique* publishes two letters of Verdi. One was written when at sixteen he applied for the position of organist in the Church of San Giacomo in Soragna, in Parma:

VERY ILLUSTRIOUS GENTLEMEN—Giuseppe Verdi, living in the parish of Roncole, learning that the position of organist of the Church of Soragna is about to become vacant, in consequence of the resignation of Signor Frondoni, offers to take his place after giving evidence at a private or public examination that he is able to fulfill these sacred duties. Meanwhile, he respectfully asks your excellencies to be allowed to be entered in the list of competitors for the post, pledging himself to diligent and unremitting service, and to do his utmost in order to win for himself the assent of all in case he should be admitted. Filled with entire confidence, he presents to you his sentiments of respectful consideration. The devoted and obliged servant of your excellencies,

GIUSEPPE VERDI, RONCOLE.

The other is one of the last he wrote. It is addressed to his friend the Duchess Maria Massari-Waldman, who was a famous Aida in her day:

MILAN, December 22, 1900.

DEAREST DUCHESS—A thousand thanks for your cordial and kind letters. I take the heartiest interest in your joys and those of your family. May you be ever happy. About myself I can only tell you this: I am not ill, but life and strength are ebbing away every day. It is natural. Excuse this short letter; I write with difficulty. Wish me well, as I wish you well. Greetings to your family. It is always a delight for me to hear from you.

Yours affectionately,

G. VERDI.

REAT art has been displayed in the line of mismanagement of musical artists in this country recently, the chief and most important case being that of Sembrich. It must be conceded that it does constitute a fine art to put musical artists of established renown on the mart of public entertainment and arrange it so that less money is received to hear those artists than it costs the artist to sing or to play.

M R. FINCK, in the *Evening Post*, disposes most effectively of the following paragraph:

"The *M. T. N. A. Messenger* has an article by Harriet Garton which tells us how a single singer educated New Yorkers in a few years to the appreciation of good music: 'If the people hear good music frequently they become lovers of it. Madame Blank, of grand opera fame, gives a good illustration of this. When first she sang in America the operas which had won her fame in Germany, she was chagrined at the cool reception given them. But in a few years all is changed. The same arias are received by the same American people with enthusiastic and appreciative applause.' Well, well!

Of course the name is not Blank, though it is a happy enough substitution. Mr. Finck's exclamation is worth a wilderness of dissertations.

THE *Herald* last Sunday cables the following interesting news:

M. Theodore Dubois, director of the Paris Conservatoire, scoffs at the proposal of American universities to confer musical degrees.

"Doctor of music!" he said, "that is very American. Doctor of what? Of composition? Of execution? It would mean the subjection of creators of beautiful works to the ferule of men who merely know their code."

M. Dubois evidently doesn't know that such degrees have long existed in England.

M. Dubois is sound enough in his reasoning, nevertheless France is filled with machine made musicians, who wear the red ribbon and gain the Prix de Rome for most mediocre stuff. Even the world renowned Conservatoire has become a musical mill, grinding out its annual quota of commonplace singers and players.

ONDON at last has revolted or is about to revolt at the tyranny of Covent Garden and its operatic commonplaces. The London correspondent of the New York *Evening Post* printed this news last Saturday:

The musical world has been set agog this week by well-accredited reports of a new and important opera movement for the coming season, under the encouragement of the king, dukes, and millionaires. A new opera house on the new Holborn-Strand avenue is the object of this new combination. As though to disprove the indictment so often brought against English musical taste, a seven weeks' opera season of sorts has just been carried out at poverty-stricken Shoreditch; while "Tristan und Isolde," which Covent Garden could not produce last year, has just met with success in the provinces.

If this news is true the amateur management of "Messenger de Grey and Higgins" may see its first and last season this year. London not only needs a new opera house to replace the dingy, ill-smelling Covent Garden establishment, but also an entirely new regime, new ideals, new band, singers, new everything. All of which has been duly set forth by the London correspondent of THE MUSICAL COURIER, John F. Runciman.

If we are not mistaken, it was this paper which predicted that with the election of Frank Damrosch as president of the Manuscript Society that organization would virtually cease. At its meeting last week Mr. Damrosch presided and advised the organization to dissolve. That is proper. Mr. Damrosch, when he was a sheet music dealer in Denver, also came to the conclusion that there were better things in life, and he came to New York to enjoy them, and so, as a practical business man, he

sees better things ahead for the Manuscript Society than living, and he advises it to die.

It is just as the society deserves it, and now it must suffer from the step it took in selecting Mr. Damrosch as its head. Mr. Damrosch could not pull the organization through because he could not sympathize with it. Himself not a composer, a feature of music not in his line, why should he ever have had any official place in an organization existing for the purpose of encouraging American composition. It was an anomaly.

And right here it might be well to ask what progress music is making in the public schools of this city under the supervision of the Denver ex-sheet music dealer? If we are to have music in our public schools, why is not one of the recognized heads of the profession—a thoroughgoing, pedagogic trained musician—placed at the head of the department?

#### THE OPERA ENDS.

THE season at the Metropolitan Opera House closed last Monday night with the usual "monster olio"—as they would say in vaudeville circles. Acts from "Romeo and Juliet" by the late Charles Cound; "Tristan and Isolde," by the late Richard Wagner; "Die Walküre," ditto; "Lucia"—the mad Melba's airs—and a dramatic episode by Leon Gozlan called "La Pluie et le Beau Temps"—which translated might be called "The Grau Company in Boston and Chicago"—played by Sarah Coquelin and Constant Bernhardt. All the artists of the company participated, except those who were compelled to be absent in Europe. There was much hurrahing, but not by the Grau company stockholders. They sat in boxes and wept. The De Reszkés were cheered to the skies, especially Jean, who does not return next season. He was compelled to walk many acres of space across the boards before his admirers would allow him to retire. So ends a most prosperous operatic season—for the singers who captured high salaries. And Mr. Grau has nothing to complain about!

#### MUSICIANS BORN IN MAY.

WHAT may seem a strange coincidence, the flights of the poet's fancy and the occult utterances of the astrologers are in perfect accord in ascribing certain fixed influences to the flowery month of May, month of the emerald and inclined to material success. For ages the poets have raved over Maytime. The composers, especially those gifted in melodic writing, have set hundreds, yea, thousands, of poems to music that were inspired by thoughts of the flowery May. To match the roseate bubbling of the poet's imagination the astrologers have fixed the material, luxury seeking Venus as the ruling planet of the Maytime children. These Venus children include all born before and up to May 20. The astrological month divides usually at the 20th or thereabout. After May 20 Mercury becomes the ruling planet, and as Gemini is then the astrological sign the native is born with characteristics very different from the May children, swayed by Taurus and "ruled" by Venus.

Here there is a grain of truth when we study the lives and works of the composers and musicians. Johannes Brahms was born May 7 (1833, died April 3, 1897). Richard Wagner was born May 22 (1813, died February 13, 1883). No two men could be more unlike. Mr. Finck may be amused to hear that the astrologers claim that Taurus people—that is, those born between April 20 and May 20—have force and may be talented, but their talents are apt to be imitative, whereas creative ability is the endowment generally given to the Gemini ego. Brahms was born in Taurus. Wagner was born in Gemini. Mr. Finck will see the point. It is not

our purpose to open up any controversy in these monthly "dips" into the mysteries of astrology and its influence upon musicians and composers. When we recall Brahms' "Requiem" and his glorious Symphony in C minor we are constrained to say to the seers: "Hold on, gentlemen; do not be so sure in your premises; there are exceptions to all rules." A few creative geniuses may after all have been born while the sign Taurus reigns. Excluding Brahms, we do, however, shake hands with the astrologers on the other composers and musicians born in May while Taurus dominates their actions. Here is the list:

May 1, Theodore Krause (born 1833, still living); May 6, Anton Seidl (born 1850, died March 28, 1898); May 8, Louis Moreau Gottschalk (born 1829, died December 18, 1869); May 10, Claude Joseph Rouget de Lisle (born in 1760, died June 26, 1836); May 11, Alexander Nicholai Seroff (born 1820, died January 20, 1871); May 12, Jules Emile Frederic Massenet (born 1842, still living); May 13, Sir Arthur Sullivan (born 1842, died November 22, 1900); May 13, John Sullivan Dwight (born in 1813, died September 5, 1893); May 14, Johann Peder Emil Hartmann (born 1805, from all accounts is still living in Denmark); May 15, Claudio Monteverde (born 1567, died November 26, 1643); May 15, Michael William Balfe (born 1808, died October 20, 1870); May 18, Carl Goldmark (born in 1830, still living); May 18, Giovanni Sgambati (born 1843, still living); May 19, Charles Hart (born 1797, died March 29, 1859).

That ends the list in May born in Taurus. The May composers and musicians born in Gemini include Richard Wagner and the following: May 21, Dr. Joseph Parry (born 1841, still living); May 22, Joseph Wieniawski, (born 1837, still living); May 24, Tito Mattei (born 1841, still living); May 25, Alexis Fedorovitch von Lyoff (born 1799, died December 28, 1879); May 27, Joseph Joachim Raff (born 1822, died June 24, 1882); May 27, Jacques F. E. Halévy (born 1799, died March 27, 1862); May 29, Karl Millöcker (born 1842, still living); May 30, Ignaz Moscheles (born 1794, died March 10, 1870).

According to the ratings of astrology Taurus is the head sign of the Earth Triplexity. The tendency of the people born in that sign is to be of the "earth earthy." The men think a good deal about their stomachs; they must have a good dinner. The women are charged with being hypercritical. Their ways are the best ways always. Other people don't count. The Taurus people are generous, but they prefer to give money rather than render a personal service. They have terrible tempers and frequently are not above taking revenge.

The Gemini sign is the head of the Air Triplexity. All the Air people are more or less "flighty," Gemini (meaning twins) people, the astrologers declare, are particularly hard to manage. They get on best with people who are by nature patient and who have the saving sense of humor. However, the Gemini people are very kind hearted. Their unsettled restlessness is due to the dual nature of their sign. One of the twins wants to do a thing, the other one does not; then there is trouble. By practicing continuity of thought and purpose the Gemini people can achieve great things. Their ruling planet, Mercury, governs the brain, and thus we find such men as Richard Wagner, Ralph Waldo Emerson, Alexander Pope, Jay Gould and Bishop Potter as shining examples of the Gemini genius well directed. Those born on the "cusp" in May, where the one sign ends and the other begins, are to be congratulated because the combination is a good one. The "earthy" material Taurus helps to balance the volatile and fretting Gemini.

At no time in the history of the world was man's "bump" of credulity as active as it is in this year of our Lord 1901. The agnostics regard the orthodox Christians as hopelessly superstitious, and

the orthodox Christians, in turn, look upon all other faiths as irreconcilable to common sense. But for the May born—man or woman—whether born in the early part of the month, when Venus rules, or in the latter part, when Mercury governs, let them wear an emerald. Queen Victoria, who was born on May 24, received a ring set with an emerald from Prince Albert at the time of their engagement, and many of the late Queen's subjects to-day recall the significance of the stone set in the ring with surprise, mingled with awe.

Let the May born  
An emerald wear.

#### THE BRAHMS PIANO TECHNICS.

J. A. FULLER-MAITLAND, the well-known London music critic and author, has been talking about the Brahms piano technics. Brahms, standing on the border line between the second and third period of piano technics, was a composer who never sought to make the piano sound merely beautiful, but used the instrument as a vehicle to express his thoughts as a means to an end. There is more form than color about his piano pieces—introspective they may be called—and he had something higher in view than the object of gratifying the performer, though there are frequent finger-puzzles to be solved. At one time this musical literature was eyed rather askance; now, what singer would acknowledge ignorance of his songs; what pianist does not boast some few of the detached numbers in his or her repertory? The Scherzo, op. 4, led Liszt to build the hope that here was a disciple of his particular school; an Intermezzo, op. 116, carries on the lines of Chopin with its singing tone in the treble and unceasing monotone drone with the left hand. The judicious employment of the soft pedal in this number, especially by a composer who was not fond of its use, is extremely interesting. Opus 117 and the Romance in F, op. 118, are works that eminently require a modern technic.

The rivalry between piano breakers and piano makers seemed to have attained its zenith, the hard hitting exponents Sgambati, Tausig and Buonamici gradually recognizing the truer coloring in more chastened, though equally powerful tone effects, evolved the representatives of the third period, Saint-Saëns, Tschaikowsky and others. The seat, the forearm, the wrist were all restored to their former position. Mr. Fuller-Maitland said a few pertinent things about the practically useless wrist position of the second period, which, from its altitude and consequently zig-zag movement, interrupted the current between brain and keyboard and left the power of the hand unguided, uncontrolled. The whole influence of the third movement is against this, and the lower seat increases the lightness of touch.

One notable characteristic grace of the first period of piano virtuosity, which the third can claim to make its own, is an elegant accented turn on a note. Another factor of deep importance in the technic of the third period is the proper use of the pedals; a well pedaled passage is immensely enhanced in effect. One has heard some pianists who seem to beat time on them—we have them in New York, too—others keep them down the whole time, while again there are others who use them like a bad harmonium. The right foot pedal should be used exactly contrary to the hands. That is, the foot should release the pedal as the hand goes down, and vice versa, that a constant stream of sound is maintained without any blurring effect. The soft pedal obtains more varied effects, and differs greatly on different makes of pianos; but when it is half pressed down one obtains a peculiar reedy tone. Beethoven seems to have recognized this quality, and employed it to useful purpose.

That Sauer, Paderewski, Rosenthal and Joseffy have thrown new light on the works of Haydn and

Mozart we all know. De Pachmann plays the minor pieces of Chopin in a way that would surprise the composer if he could but hear them. In conclusion the critic remarks that technic, often obnoxious to the young, frequently becomes almost too fascinating to the pianist of maturer years. His sound advice is not to despise the technic of any period; even though the method may not altogether suit your style, there is some good to be got out of each; appropriate the excellencies, and so you will acquire what should be the aim of every artist—individuality.

### UNPUBLISHED WAGNER LETTERS.

II.

MEANWHILE the erection of the Bayreuth theatre was a load on Wagner's mind, and he found himself compelled to direct concerts in the large cities in order to obtain money. The completion of "The Ring" was thus much delayed and in 1873 he wrote to the publishers B. Schott & Sons, in Mainz:

Franz Schott, April 16, 1873.

ESTEEMED FRIEND—My best thanks, and will you likewise express my most grateful acknowledgments to the gentlemen who, with you, advise arranging a concert in Mainz. To reply to your advice is at the moment difficult, as you can easily see from the following lines:

You ask about the "Götterdämmerung." I have, after many troublesome pauses, finished completely the composition of this work in the last summer. Since then I have been so occupied and exhausted by the constant cares and troubles of my great undertaking that I must still put off the commencement of the completion of the score. When I returned to Bayreuth, after my first tour of inspection, in the middle of December, I was informed that the co-operation and efforts of the Wagner Society, the founding of which last spring had given us such hopes, were far behind our most modest expectations. With the exception of Munich and Mannheim there were as good as no success in the activity of the other societies, and Vienna had frankly deceived us with the results expected from that quarter. In view of the indispensable measures for the progress of the Fest Theatre building, I could only induce the managers to undertake the necessary material obligations by undertaking myself the arrangement of concerts in some of the productive cities of Germany for collection of a certain necessary sum. I succeeded by my hardest exertions to aid our undertaking in Berlin and Hamburg, yet these exertions were so great that I have since then till now needed the whole time to recover and be equal to new exertions. It was useless to think of serious work. I am now going to Cologne, where there is a prospect of taking in 5,000 to 6,000 thaler; I hope to return thence in a fit condition to devote myself uninterruptedly to my work for three months. If the guarantees which I need for more concerts to be given at Vienna in August reach the proper sum required by me, I shall withdraw from these extreme exertions and close, as far as I am concerned, the era of concerts.

To you, my esteemed friend, as to my publisher, I confide that from June 1 you will receive regular dispatches of the score of the "Götterdämmerung"; you can then have the goodness to begin at once the engraving and prosecute it energetically. The separate scores you can then send at once (perhaps in proof) to Klindworth at Moscow. If we work together uninterruptedly (as I resolutely propose to myself) we may reckon on having everything ready by Easter, 1874.

Yours, &c., RICHARD WAGNER.

BAYREUTH, April 16, 1873.

All this time Wagner was trying to interest the kings and governments of Germany in his support. In 1872 he had an interview with Prince Bismarck, but the only meeting of the two most important and best hated Germans of their time was fruitless. Under these circumstances he wrote to the literary adviser of the King of Wurtemberg, the Councillor Henssen:

#### Hofrath Henssen in Stuttgart.

SIR—I have received such favorable reports of the gracious sympathy of His Majesty the King of Wurtemberg for my artistic tendencies that I feel myself encouraged to seek for the sympathy of this patron for the furtherance of the great undertaking of which you have sufficient knowledge.

With this object I desire to undertake a journey to Stuttgart, but I find myself continuously hindered in carrying out my wish by urgent business that I, denying

myself the high honor of an audience with His Majesty, must prefer to request you, sir, to present to His Majesty my petition. This seems to me to be advisable not only by your friendly behavior to me during my last year's visit to Stuttgart, but also by the special circumstances that it was you who, entrusted with the care of the literary advice of His Majesty, were in a position by information from this side to give a flattering confirmation to the favorable reports received by me. Perhaps it would need only a bold suggestion by you to call the attention of His Majesty what an invaluable aid it would be to my enterprise, which you know so well, to have His Majesty the King of Wurtemberg among its patrons and promoters. If I must utterly renounce the hope of arousing in our governments sympathy, or even comprehension of the designs united with the Bayreuth Festspiel, and must turn to nearer friends of my art and its tendency, still the work can then only receive its true consecration when the sympathy of the German princes adds to it the dignity of a national tendency in the noblest sense. I can boast already of considerable tokens of favor, and believe, the more now, that I can trust for the crowning of this encouraging experience by the participation of the King of Wurtemberg, as I can, according to assurances in this respect, assume this illustrious patron to be a truly appreciative sympathizer.

May I then request you to commend me to His Majesty as his most humble servant, and further request you as soon as you succeed to send me a favorable report, for which I shall under all circumstances be very grateful to you. Yours, RICHARD WAGNER.

BAYREUTH, September 12, 1873.

In 1874 Wagner wrote to Emil Heckel, the founder of the first Wagner Society, and said: "I shall board up the open sides of the Festspiel house in order that the owls may not rest there, till building is resumed." But on February 3 he informs Schott that King Ludwig seemed inclined to undertake the guaranty of his great Bayreuth undertaking. A week later he wrote "sound health with mature age and fresh spirits" hold out to him the prospect of achieving in his lifetime the work of two generations, "besides I have a son to make into a fine fellow." The Festspiel, at first intended for 1875, was postponed till 1876, but Wagner was busy incessantly with perfecting arrangements with artists who were to be present at the preliminary rehearsals at Bayreuth in 1875. Among others he wrote to Franz Betz, who had been since 1868 in friendly relations with him:

#### To Franz Betz in Berlin.

DEAR MR. BETZ—I thank you for your last letter, and now inform you that, on account of the definitive declaration of Herr Brandt, that it is impossible to be ready with the stage arrangements next year, the performance must now be fixed for the year 1876. Consequently, the plan remains as I already communicated to you, from which I assume we shall have three months for general rehearsals and representations, in 1876, and thus can spend six to eight weeks in 1875 in preliminary rehearsals. Consequently, I expect you this summer—at your convenience—to be at the first going over of the score on the piano; that is, at laying the foundation of study.

I earnestly beg our friend Niemann to be kind enough to consider that similar communications are made by me to him. Take counsel with our friend on the subject whether you cannot pick out of the circle of the female singers you know a good representative, say, for Fricka. As far as the women are concerned, I am still feeling around, and am not quite decided on my side.

To you, especially, dear Herr Betz, I am, with my heartiest thanks, obliged for the sacrifices which you, too—not as it seems to me—without difficulty—declare you are ready to make for my undertaking. For a good part suitable to your wishes, care shall be taken in any case, and here comes in the opportunity where indemnity can be suggested to my patrons.

My last jocular phrase, not to become an "Opera Philistine," refers only to the doubts of your artistic endowments which you have already often expressed to me. Such are that you are not confident about the "Demonic" (Damonish). Do you think that there is a profession of the "Demonic." After my happy experiences with you, quite sure that if I could go through the "Flying Dutchman" once with you, as I once went through Hans Sachs, you would not give a thought about the "Demonic," but would seize and execute what was correct and profoundly affecting. I have seen your Telramund and know what I have got in you. Then you make scruples about low notes? Why this is opera Philistinism. Can it ever occur to a sensible dramatist to let his singers be brilliant with deep d's or b's? I use deep tones in quite another sense than to seek for an effect by a regular bear

growling power. There—have no care—everything will go on right. Greet friend Niemann, who receives the next letter from me, and be assured of the sincere friendship of

Your sincere RICHARD WAGNER.

BAYREUTH, April 2, 1874.

The following four letters all refer to the preparations for the rehearsals of 1876. On November 21, 1874, Wagner finished the score of the "Götterdämmerung," and thus completed the Ring after twenty-five years' labor:

#### To Franz Betz in Berlin.

ESTEEMED FRIEND AND COMRADE—I am heartily sorry that I have ruined your last month's surprise for me. But since you held out to me a prospect of this surprise, I am suffering from want of it. No surprise is forthcoming, and my poor Dutchman receipts, although I have to thank you before all things for them, seem to repose locked up in the secret archives of the Royal Intendant. (God save us!) So much for this news.

I can, however, give you more information, that I am ready with my "Götterdämmerung" score (which indeed will be a matter of indifference to you, as you appear therein only as a twilight god), and that in consequence I have leisure for "practical" things, in carrying out which, I hope—or fear—at all events—assume that I shall again be in the neighborhood of the Koniggratzer Strasse.

Keep yourself sure, dearest friend, of soon learning that it will be bloody earnest with Bayreuth.

(It is to be hoped that Wotan has again entered into world creating relations with Siegfried.)

Let me have a friendly letter from you soon; it is on the favorable course of the planets that depends the whole world system with whose arrangements you see me now busy.

With friendly greeting, yours, &c.,

RICHARD WAGNER.

BAYREUTH, November 27, 1874.

#### To Karl Hill in Schwerin.

MOST ESTEEMED FRIEND—I close this communication with the expression of my real joy at having learned to know an artist of such sympathetic talents as you, and at having met in this world one disposed to energetic participation in my undertaking. By the assumption of the role of the Demonic Alberich, the smith of the "Ring of the Nibelungen," I feel for the first time that my whole work is saved. Accept my thanks and remain assured of my constant friendship and true esteem. With hearty greetings, yours, &c.,

BAYREUTH, January 24, 1875.

#### To Emil Scaria in Vienna.

DEAREST FRIEND—I do not well know what to answer you. For every reason I am sorry that I do not meet you in Vienna. Meanwhile I thank you repeatedly for your interest, and only ask that you might have once more a lucky "treffer."

As regards Sieglinde I have now gone so far as to think of Frau Vogel of Munich. Fafner—not yet—for—is said to be unreliable. Baritones only; no basso!

Now I wish you a happy journey, and continuance of your good feeling. Cordially yours, RICHARD WAGNER.

Where shall I send for you the third act of the piano arrangement? I expect the proofs very soon. R. W.

BAYREUTH, February 15, 1875.

#### To Karl Hill at Schwerin.

ESTEEMED FRIEND—The time of our rehearsal is now drawing nigh, and I am compelled to ask you in a friendly spirit to remember your valuable promise to me. By July 1 I hope to see all my personnel assembled here.

Will you make my excuses to Kapellmeister Schmitt for my late silence? I had so much to say and to write when anything had to be accomplished that I really had no time left for anything else. I regret much that I shall not be able to welcome the Schwerin musicians in my orchestra, as it was not possible for me to convince them that I had to be generous at the cost of my patrons and not at good pleasure. Berlin, Hanover, Vienna and (even Darmstadt) have not felt the scruples of Schwerin, and have remained true to me. I could not possibly accept my esteemed friend's offer to negotiate for a compromise.

As regards Siegfried I had great trouble (I tried even with Schroetter). The right way of escape seems now to be found, and I now hope to be able to regard myself as complete.

So with a cheerful au revoir, my most esteemed friend and pride of my personnel, yours, RICHARD WAGNER.

In 1875, in July, the preliminary rehearsals began; respecting them Wagner wrote, January 27, 1876, to Betz: "I have a deal of trouble; not a day without some distress. Yet all goes forward." The first rehearsal in the Festspiel house took place August 1, 1875. When Wagner entered the Walhalla theme greeted him, and Betz sang Wotan's "Vollendet das ewige Werk." He briefly

thanked them, and after examining the acoustics of the house said: "It is just what I wished; now the brass instruments no longer sound so rough."

A year later, August 13, 1876, the first cyclus began. At the conclusion Wagner addressed the audience in words often abused and distorted: "You owe this event (diese That) to your favor and the boundless exertions of the participants, my artists. What I have still to say to you can be comprised in a couple of words, in an axiom. You have now seen what we can do. Do you want it? If you do we have an Art." (Sie haben jetzt gesehen was wir können, wollen Sie jetzt?)

## National Federation of Musical Clubs.

Mrs. Uhl Will Not Preside.

Mrs. Webster and Mrs. Moore to officiate.

CLEVELAND, Ohio, April 29, 1901.

OWING to the serious illness of her husband, Mrs. Edwin F. Uhl, president of the National Federation of Musical Clubs, will not preside at the second biennial festival, which will be inaugurated to-morrow in this city. This announcement is being received with general regret. Mrs. Uhl's place will, however, be admirably taken by Mrs. J. H. Webster, president of the Cleveland Fortnightly Club, and first vice-president of the N. F. M. C. Mrs. Philip N. Moore, president of the Union Musical Club, of St. Louis, Mo., has arrived in Cleveland, and at the request of Mrs. Webster will share presidential duties and honors. A special preliminary board meeting is being held here to-day by officers of the N. F. M. C.

### An Organ Concert.

A DELIGHTFUL concert took place last Wednesday evening, April 24, at the German Second Reformed Church, Astoria, L. I., under the direction of the veteran pianist and composer, Ferdinand Q. Dulcken. The feature of the concert was the masterly performance and handling of the large new organ by the well-known organist, J. Warren Andrews, of the Church of the Divine Paternity, of New York city. Mr. Andrews certainly proved himself an artist.

The assisting artists included the contralto, Mrs. Jennie King Morrison, and the pianist, Ferdinand Q. Dulcken, who also officiated as the accompanist throughout the concert. Mrs. Morrison's rich and sonorous contralto voice was a treat to listen to. A new cantata by Mr. Dulcken, words by the Rev. C. D. F. Steinlehrer, pastor of the church, and specially performed on this occasion with baritone solo, chorus, violin, organ and piano obligato, was personally conducted by Mr. Dulcken, and was a strong and well performed number of the program. Dr. Clarence N. Platt, the solo baritone, whose fine voice came out to better advantage in this number, sang with firm and clear intonation and good phrasing. The chorus sang admirably.

### Music at the Women's Press Club.

"MUSIC" was the topic at the meeting of the Women's Press Club, held in the Chapter Room of Carnegie Hall last Saturday afternoon. Madame Evans von Klenner, the chairman, provided an excellent program, and the members and their guests rewarded her and the other speakers and artists with enthusiastic applause. In her capacity of chairman of the entertainment and music committee, Madame von Klenner has succeeded in awakening a sincere interest in musical matters in the club. Both last season and this season she has arranged and presented programs both highly instructive and interesting. Here is the order of the program heard last Saturday:

St. Cecilia.....	Miss Elizabeth Brenton.
Violin solo—	
Sarabende .....	Leclair (1700)
Tambourin .....	Leclair (1700)
Mme. Ludwig Breitner.	
The Musical Composer in America.	
Mme. von Klenner.	
Contralto solo—	
Sweet Evenings Come and Go, Love.....	Coleridge Taylor
Mirage.....	Liza Lehmann
Le Chevalier Belle-Etoile.....	Augusta Holmes.
Miss Marguerite Hall.	
The Healing Power of Music.	
Miss Eva Augusta Vescelius.	
Violin solo, Legende.....	Wieniawski
Mme. Ludwig Breitner.	
Musical Criticism.	
H. E. Krehbiel, of the Tribune.	
Bass solo, Vulcan's Song, from Philemon et Baucis.....	Gounod
John C. Dempsey.	

As encores Mr. Dempsey sang Schumann's "Two Grenadiers" and "The Night Has a Thousand Eyes." Bruno Huhn played the piano accompaniments.



### Shebail.

She drank the sea's salt breath, Shebail,  
Glory of day, glory of day,  
And hope was strong and life was young,  
"My love will come ere set of sun,  
O'er the dark sea-furrow sports the cold spray."

"The sea is high, Shebail, Shebail,  
Breakers at play, breakers at play.  
The keel's o'erborne, thy love is gone;  
He ne'er will come ere set of sun,  
O'er the dark sea-furrow sports the cold spray.

"Thy love is gone, Shebail, Shebail,  
Dead and away, dead and away.  
And life is long when love is gone"—  
But life was dark ere set of sun,  
O'er the dark sea-furrow sports the cold spray.

—A. FOSTER, in Longman's Magazine.

"HOW would you classify the woman author? Is she a woman *comme il faut*?" asks Mademoiselle des Touches of Emile Blondet in Balzac's "Etude de Femme." "When she has not genius she is a woman *comme il n'en faut*—who is not necessary," replied Emile Blondet, accompanying his answer with a subtle look which might pass for an eulogium addressed frankly to Camille Maupin. "This opinion did not originate with me, but with Napoleon," he added.

The Camille Maupin alluded to is Balzac's version of George Sand. She is carefully treated in "Un Adultère Retrospectif." Liszt appears thinly disguised as Conti and the Countess d'Agoult as Marquise de Rochefide. The story is full of art discussion, which may be touched upon some other time. To-day I wish to quote for you Balzac's magnificent etching of Napoléon Bonaparte. For that reason the first paragraph was given. Balzac, as great a genius, though not so marvelous a scoundrel as Napoleon, understood the soldier as no one else, not even Henri Taine. Listen!

"Oh! do not pick a quarrel with Napoleon," said Canalis, with an involuntary gesture of emphasis; "that was one of his weaknesses to be jealous of literary genius, for he had his weaknesses. Who will ever be able to explain, to paint or to comprehend Napoléon? A man who is represented with his arms folded, and who has done everything! who has been the very finest power known, the power the most concentrated, the most biting, the most acid of all powers; a singular genius who marched armed civilization all over the world without fixing it anywhere; a man who could accomplish everything because he willed everything; a prodigious phenomenon of will, suppressing a malady by a battle and obliged to die of a malady in his bed, after having lived in the midst of balls and bullets; a man who carried in his head a code and a sword, the word and the action; a perspicacious spirit which foresaw everything, excepting his own fall; a grotesque politician who tricked by handfuls at a time, for the sake of economy, and who respected three heads—those of Talleyrand, Pozzo di Borgo and of Metternich, diplomatists whose deaths might have saved the French Empire, and who appeared to weigh more with him than thousands of soldiers; a man to whom, by a rare privilege, nature had left a heart in his body of bronze; a man laughing and good natured at midnight with women, and who, in the morning, was managing Europe like a young girl who

amuses herself by splashing the water of her bath! Hypocritical and generous, loving the spangled and the simple, without taste and yet protecting the arts; notwithstanding these antitheses, great in everything by instinct or by organization; Cæsar at twenty-five, Cromwell at thirty; then, like a grocer of the Père-Lachaise, a good father and a good husband. In short, he improvised monuments, empires, kings, codes, verses, a romance, and the whole with more of ability than of exactness. Did he not wish to make of Europe France? And after having us so weigh upon the earth as to change the laws of gravitation, he left us poorer than the day he laid his hand upon us. And he who had taken an empire with his name lost his name on the border of his empire, in a sea of blood and of soldiers. A man who, all thought and all action, included Desaix and Fouché."

That is symphonic, despite its brevity. There are times when I would rather read Balzac than Beethoven.

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Dear old Aunt Sarah! What tricks has she not up her capacious and crafty sleeves! About to leave us—this time forever—she kicks up a row with Professor Sumichrast, French professor at Harvard, because he dared to deny the overwhelming genius of the little Rostand. Now this is cruel. Rostand has put money in Sarah's purse—in that bottomless Bernhardt purse—why, then, be critical, Oh Sumichrast, of Harvard? Rostand, as Vance Thompson said three years ago, is but "Rhymed Sardou"; his "Cyrano" is melodramatic romance and "L'Aiglon" romantic melodrama; but both these second-class plays are money makers, and there the shoe pinches.

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Two charming books, full of humor and sentiment, are "The Fourth Estate" and "The Joy of Captain Ribot," by A. Palacio Valdes, the Spanish novelist. The former describes a newspaper war on the Biscayan court of Spain, and in a bustling little town. Valdes has a Dickens-like touch in describing eccentric types and mixes well his comedy and tragedy. Oddly enough, Valdes has appropriated, unconsciously perhaps, an episode that occurs in Emilia Pardo Bazan's "The Swan of Vilamorta," a remarkable novel. It is the passage wherein a little child unwittingly leads her father to the room in which his wife sits with another man. Señora Bazan makes the occurrence the pivotal point of her study, Valdes does not, and, I must confess, that the masculine writer has also utilized his reading of Matilde Serao's "Fantasy." The hero of "The Fourth Estate" is very like the foolish husband of the great Italian woman's novel. Both books are put forth by the Brentanos.

I recently read in the London *Academy* that Signora Serao is not much of a novelist, is crude, violent, vulgar and an aper of Zola. I fancy, however, that Henry James, whose taste, if anything, leans to the exquisite, is a fairly good guide to follow in his admiration for Serao. I have read her for ten years, and with growing interest.

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Why is it that, with all the howl over women writers made by the shrieking sisterhood of women's pages and stepmother meetings, Emilia Pardo Bazan and Matilde Serao are never held up as exemplars of what great women can do in fiction. Before the work of this Spaniard and this Italian, how pallid, anaemic, mean, conventional, sapless and sexless seem the writings of contemporary women novelists of England and America.

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And this is apropos. Percival Pollard in reviewing "Aristocrats" makes a shrewd guess that its author is an American woman. Lady Helen writes

to her friend of the people she encounters here. But I quote Mr. Pollard:

"She meets 'brilliant' women who pretend they never, never read the sensational newspapers of New York, and men of the dilettante class that shrinks from the filth of our politics and yet will not stir to sweep it away. Occasionally she meets a man or woman of sense, as when Mr. Nugent admits some of her strictures on our social follies, and remarks: 'When we've got twenty generations to the good we'll be just as unconscious about it as you are.' But aristocracy will be a sort of itch with us till then. Quantities of idiots have their family trees framed." Mr. Rolfs, too, reputedly one of the brilliant crowd, a popular and successful author, unbosoms his real self to Lady Helen in fine, vigorous fashion. 'You think I'm an ass,' he says, 'and I am. I have to be. I nearly starved, trying to be a man, so I became an emasculated, backboneless poseur to please the passionless women and the timid publishers of the United States. To please the sort of American woman who makes the success of a novelist—the faddist and the gusher—you must tickle her with the idea that she is a superior being because she has no passion, and that you are creating a literature which only she can appreciate—she with a refinement and a bleached and laundried set of tastes which have made her a tyrannical middle class enthusiast for all that is unreal and petty in art! \* \* \* I wish I had been born an Englishman. To be great in English literature you've only to be dull; but to be great in American literature you've got to be a eunuch.'

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There's a clean hit from the shoulder for you!

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Mr. Baughan, in his *Musical Standard*, quotes, with rather humorous appreciation, an article from London *Life and Beauty*, entitled "Should Artists Love?" Should artists eat, drink, sleep? Ah! these space fillers in the silly season. Poor Busoni was the victim of the ingenuous interviewer:

"Have you suffered as Chopin suffered? Have you loved with the same devotion and despair? And have you, like Chopin and Heine, heard Satan's ballad of the unwept tear—a song of crossed love? If not, we fear you will but poorly interpret this wondrous Pole—unhappy son of an unhappy fatherland—who died of heart hunger." The event clearly revealed that Signor Busoni was familiar with all the sombre scenery of the 'Lover's Via Dolorosa.' And herein lies, we think, the explanation of Busoni's superior interpretative gifts in the realm of the most emotional music—he is either heartbroken, or he has the capacity to be heartbroken. Herr Rosenthal (to speak of another phenomenal pianist) has not, we fear, this sublime capacity—the last and best gift the gods give an artist. We apply the same test to Bernhardt and Duse—the Italian is one who could be crossed with hopeless love, not so Bernhardt—and the result is, Duse has genius, Bernhardt talent only.

"Herr Rosenthal once quoted to us, not unaprovably, the suggestion of Carl Fuchs that in a more enlightened age the artist would probably give audience to the critics, and explain fully his artistic motives, his conception of the work he was interpreting. If we were a critic at such a pourparler, we would apply our love test in a very searching manner."

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Oh slop! Oh gush! oh rot!

Bernhardt has genius. Duse has genius. Both women have lived, loved and looked into the mirror

called self. Rosenthal and Busoni are two pianists whose methods are as far apart as the sun and moon—yet they never suffered as Chopin suffered. If they had, neither man could play the piano as he does. Broken heart spoils the finger technique; besides I doubt very much if Chopin ever broke his heart over anything more serious than another pianist's playing. I regret for this reason to see that Fra Elbertus Hubbard has turned out a pamphlet concerning Chopin, full of the old feather and treacle sentiment. Chopin, as far as we know the man—and there be those in Paris who can recall his every word and action—was first the man then the artist, first the patriot then the poet. According to Liszt, Hadow and the rest, he was a demon, a saint, an apparition from interstellar depths. And little Freddie Chopin, from Warsaw, who played the piano so prettily, and was so vain of his curls—why, Fred was not at all like the doll we all try to make him.

Good Lord! Chopin again! Wagner again! Let us pray!

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Mr. Baughan takes a grim satisfaction in placing a footnote to the statement that "Busoni has the capacity to be heartbroken." Says this footnote: "Busoni is most happily married." Alas! for theory when confronted by stern fact. Yet Busoni, only a few months back, was discovered by Arthur Symons to be cold and mathematical! The reason that critics so radically disagree is because they are critics. If they were like plain men of the streets—what a senseless expression!—they would all agree. And then—and then Gabrilowitsch would blow his trumpet in the morn, for the millennium would be at hand.

○ ▲ ○

With considerable interest I read Philip Hale's notice of Breval's Brünnhilde. It sent me back to the files of THE MUSICAL COURIER for July 1, 1896. There I found recounted the story of my first Paris "Walküre." I remember the night well; so does Wallace Goodrich. Such *tempo* from the stick of Taffanel, the flute playing conductor, have I never heard. Delmus was the Wotan, an excellent singer. This is what I wrote of Lucienne Breval:

"Breval, the Brünnhilde, gave out completely in the third act. She was vocally pumped dry"—I admire the sweet simile!—"and looked like a used up woman. The best thing she did was her first cry, and then she seemed to have exhausted her lungs"—why this tautology? "It takes more than good singing to make a Wagner singer"—what wisdom! "Breval is dark and good looking"—ah! these fascinating *misshapen*!—"but she has not the grand manner." Talk about man's inhumanity to women!

○ ▲ ○

The death of Dr. William H. Draper removes not only a man of noble personality, but also a devoted lover of music. He was once—many years ago—an organist in St. Thomas' Church, and during all his busy life as a practitioner of medicine—what an ideal one!—he never lost his love for the art. Both Dr. and Mrs. Draper gave musicales of a high artistic character in which most distinguished singers and players participated.

#### A Sennacher Pupil.

A. WECHSLER, fifteen years of age, and one of the best pupils of William M. Sennacher, was the principal soloist in a concert at the Waldorf-Astoria recently. He played the "Spanish Caprice" by Moszkowski, and was compelled to play again. The young pianist disclosed a sure technic and good musical judgment. He received many compliments from the musicians who were present.

#### Maigille Pupils Musicales.

ME. HELENE MAIGILLE presented a number of her pupils at a musicale which she gave at her Carnegie Hall studio last Wednesday evening. This admirable teacher of correct voice production and artistic singing is beginning to reap the fruits of her endeavors. She has many pupils, and as she has announced a special summer course in town she can arrange to take a limited number of other students from out of town who may wish to continue their studies. Madame Maigille's studio is a handsome and spacious apartment, located in the building where light and air combine to make perfect and harmonious the artistic atmosphere.

Madame Maigille's young singers were assisted last Wednesday evening by Louis Blumenberg, the 'cellist, and Messrs. Reynolds and Levy, as accompanists. The guests enjoyed the program, which was opened by Miss Edy Porter, soprano, with Victor Harris' "Madrigal." Miss Porter's voice is brilliant and the young woman sings with taste. For her second number, Mr. Porter sang "Time's Garden," by Goring Thomas, with 'cello obligato played with marked tenderness by Mr. Blumenberg.

Mrs. Clara Von Blankenstein, a singer with a fine dramatic soprano voice, sang "Du Meine Seele," by Lassen. Miss Lucile Abbey sang "Meine Liebe ist Grün," by Brahms, very sympathetically. William Johnson, a young man with a bass voice of remarkable compass and power, sang "The Mighty Deep," by Jude, and for his second number, "At Parting," by Rogers. Burt Abbey, a young man with a baritone that would fill the Metropolitan Opera House, showed that he is a singer with a future in the way he sang "The Stein Song," by Bullard, and the "Shoogy Shoo," an Irish song by Ambrose.

Miss Edna Attebury sang with much expression "Sun-set," by Buck. Miss Irene Zipse, possessor of a rare contralto voice, sang an "Ave Maria," by Bruzzi, and "Four Leaf Clover," by Brownell. Miss Anna Creigen sang delightfully Denza's "May Morning." Mrs. F. A. Leonard, a singer with a soprano voice of rare sweetness and purity and perfectly placed, touched all by her interpretation of two songs by Lassen, "The Old, Old Song" and "O, Were I You." Miss Olive Celeste Moore, the contralto, Madame Maigille's star pupil and now a professional singer, sang two songs by Grieg, "The Album Rhyme" and "Song of Hope."

As solos, Mr. Blumenberg, the 'cellist, played a "Romance," by Davidoff, the "Spinning Wheel," by Dunckler, and his own arrangement of Rubinstein's beautiful melody in F. With the last particularly, Mr. Blumenberg moved some of his listeners to tears. This artist is a veritable magician when he takes up the 'cello. He can apparently do anything he likes with the instrument. He is alternately emotional and intellectual, and always the artist of consummate virtuosity. We should hear this artist oftener in New York.

Refreshments were served after the music, but before the guests departed Madame Maigille herself was induced to sing, and she selected Allitsen's "Song of Thanksgiving," singing in a way to illustrate her excellent and logical vocal method.

#### "Il Guarany" Next Monday.

THE DRURY'S annual operatic performance occurs next Monday evening at Carnegie Lyceum. Carlos Gomez's opera has never been performed in its entirety in this country before, and Mr. Drury has imported the opera especially for the occasion. He hopes to make this occasion surpass all previous efforts, and, quoting the circular, "stand out with refulgence in the history of the race." The entire cast, with chorus, is by colored people, as follows: Don Antonio De Mariz, old Portuguese gentleman.....Mr. Homer Cecilia, his daughter.....Madame Plato Don Alvaro, Portuguese adventurer.....Mr. Pankey Gonzales, Spanish adventurer, opposed to Don Antonio, Mr. Sheldon Ruy Bento, the same.....Mr. Navarro Alonzo, the same.....Mr. Winifred Il Cacico, chief of the tribe of Aimore Indians.....Mr. Davis Pedro, man-at-arms to Don Antonio.....Mr. De Ancy Perry, chief of the tribe of Guarany Indians.....Mr. Drury Conductor, Maurice Arnold; Rudolph Duering, stage manager.

#### The Band Was Released.

THE band of the Tenth Regiment of Bavarian Infantry of the German Imperial Army, which was detained at Ellis Island by the immigration authorities, has been released and is now in Buffalo, where it is to play at the Pan-American Exposition. The band consists of forty-eight men.

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AND OTHERS.

Re

## Burmeister

At the Springfield, Mass., Music Festival.

OLD, dignified City Hall of Springfield, Mass., has seldom witnessed such tumultuous applause as broke forth last Saturday when Burmeister struck the last chords of the "Concerto Pathétique" by Liszt. With his arrangement, and his own performance of this, Liszt's masterwork, Burmeister disarms everywhere those critics who will not yet recognize Liszt as one of the great composers. Burmeister's prediction that this "Concerto Pathétique" will become as popular as the one in E flat is coming true.

The Springfield and Boston papers were not less enthusiastic about the splendid performance than the audience, the following clippings giving proof of it:

Another production important to the musical history of Springfield, and indeed of all Massachusetts, was the first performance at yesterday afternoon's concert by Richard Burmeister of his arrangement for piano and orchestra of Liszt's "Concerto Pathétique," originally composed by the older master for two pianos, and in the loose, fantastic form of some of his Hungarian Rhapsodies. Burmeister has ennobled and enlarged the form, has added two superb cadenzas and an intricate and interesting fugato, connecting the elegiac second movement with the third, which is stronger, sombre and heroic. This composition, partly because it was cast in a form unsuitable for public performance, was buried in oblivion, from which Burmeister has now fetched it forth, and for this as well as his loving and masterly rendering, the musical world at large owes him gratitude, the more so since pianists no less than Hans von Bülow essayed in vain to make this work known in its original form. At its performance yesterday afternoon the distinguished remodeler earned a harvest of applause, so lengthy and so persistent that, after three recalls, he at length consented to play again, and further delighted an already entranced audience with Liszt's tender transcription of Chopin's Polish song, "Oh, My Joy."

To cultivate deeply any art necessitates not only a good acquaintance with all other arts, but, in case of the high type of performer, necessitates also the cultivation of a triple nature; he must be artist, scholar and "citizen of the world," in other words, cosmopolitan.

Of living virtuosos, few possess this triple nature more highly developed than the eminent pianist, Richard Burmeister, Liszt's great disciple and sole representative, one may say, in America. The intellectual habit, that of the ripe scholar, of the "man of the world" (in the best sense), the man of many refinements, the grand seigneur show clearly and have left their noble stamp upon his playing, which is no mere performing, but reproducing, golden distinction made by Hans von Bülow, with whom and with Liszt Burmeister shares that absolute mastery of the technical part of his art that is an established factor with all successful public performers. But mere technical skill no longer enchant the critic, and does not always dazzle the public. "Talent runs in the street," Goethe's remark, applies equally to mere technic. But here is a pianist who gives us more—a player who never sacrifices the beauty of a phrase or of a pause to false ideas of effect, and thus shows his mastery not only by what he does, but also by what he abstains from doing; for, to quote Goethe again, "In der Beschränkung zeigt sich erst der Meister"—in working within prescribed limits—the master shows himself. Here is one of the secrets of Burmeister's charm, his performance suggesting nothing so much as "a kind of edition de luxe of tone language." This self-restraint he shares with few contemporaries, and it is an important characteristic, even as self-revelation is an important part of every pianist's work whose chiefest charm lies in the revelation of a unique personality through an inevitable perfect medium.—Springfield Union.

Hardly second to the effect of the Beethoven Concerto was that of the Liszt "Concerto Pathétique," as played by Richard Burmeister in his own adaptation and with his own orchestral parts. As originally composed by Liszt, with second piano part, the work is not altogether successful. Mr. Burmeister has worked it over and arranged the second piano part for orchestra, with the result that it is almost as brilliant and effective as the familiar Liszt Concerto in E flat. He played the work admirably, too; he is one of those pianists who are at their best in big and brilliant things, where the rivalry of the orchestra calls out their full powers.—Springfield Republican.

At the afternoon concert a production of great importance to the musical history of Springfield was Richard Burmeister's splendid rendering on the piano of Liszt's "Concerto Pathétique," originally

composed by the older master for two pianos. Burmeister added two superb cadenzas and an intricate and interesting fugato. The distinguished remodeler earned a harvest of applause.—Boston Herald.

## Katharine Pelton Sings at the White House.

MISS PELTON has just returned from a delightful fortnight in Washington and Baltimore. The dailies of Manhattan and Brooklyn have had specials from Washington concerning the recital she gave at the White House before the President and invited guests. The Philadelphia *Press* also published a sketch and picture of the young artist, with a notice of the recital. The week before Josef Hofmann played at the White House. Following is part of the notice referred to:

Sang at the White House.—Miss Katharine Pelton, who sang at the White House in Washington on Tuesday night for the President and Mrs. McKinley and thirty of their invited guests, including members of the Cabinet and other distinguished persons, bids fair to become a singer of great distinction. She was born in New York, and after receiving the best musical training in this country she went abroad, where she studied with famous European teachers, and then appeared in concert in London with great success. Her charming presence adds greatly to her singing, and though she is young, her rich mezzo voice is fully and evenly developed. The President and others who heard her on Tuesday night expressed the greatest delight with her singing. The President specially requested Miss Pelton to sing the lovely old ballad, "Way Down on the Suwanee River," and there were tears in the eyes of many of her hearers as she finished. President McKinley presented Miss Pelton with an exquisite bouquet of roses from the White House conservatories at the close of the recital.

## Concert by the Echo Club.

FIFTY of the best French horn players in New York and vicinity who recently organized themselves into a society and called it "The Echo Club," gave a concert at the Aschenbrödel Club house last Sunday afternoon, for the benefit of the sick fund. A large audience attended and enjoyed the unique and delightful program. All musical people love the mellow, sympathetic quality of the French horn, and to hear between forty and fifty of these instruments play together is a treat, and so the occasion last Sunday afternoon was regarded.

Hermann Dutckie appeared as the conductor of his fellow horn players, and the numbers played by them were "The Pilgrims' Chorus," from *Tannhäuser*; the "Hunting Chorus," from "Der Freischütz," a quartet by the late Frederick Rietzel; Mozart's "Ave Verum," "Hymnus," by Beethoven, and the "Hunting Chorus," from Weber's "Euryanthe." Cello and violin solos were played by Leo Schulz and Max Bendix. Frank Hauser accompanied.

## Brounoff at Montclair Club.

PATON BROUNOFF and his Russian Capella Choir paid a visit to the Montclair Club last week, in the course of entertainments given under the auspices of the club at their beautiful house. Brounoff's lecture, his stories, his playing were all much enjoyed, and the unique combination, all excepting the lecturer garbed in the Russian national costume of many colors, received much flattering comment. Brounoff's "that reminds me of a story" soon became a password to something new, told in original fashion. The story apropos of the grip prevalent is new, and concerns three urchins, of whom the French boy said it came from "France because it has Parisites in it"; the German said: "No, it was from Germany, because there were germs in it," and the Irish lad capped the climax by asserting it was Irish, because "it had Mike-crobes." All this and much more raised shouts of laughter, for Brounoff knows how to tell a story. His Nocturne in D was demanded, and the distinctively Russian color of the entire thing pleased for a change. The accompanist was F. W. Riesberg.

## Sousa Signally Honored.

DURING his career as bandmaster John Philip Sousa has had conferred upon many him many honors. The latest distinction given him is a gratifying one. In recognition of his services in connection with the musical features of the Paris Exposition the French Government has made him a member of the French Academy and decorated him as such. A cablegram conveying this information has just been received from M. Couesnon, head of the great band instrument factory of Paris. Following it rapidly came many congratulatory messages from Mr. Sousa's friends and admirers in Paris, among whom are the foremost French musicians.

This is an unprecedented honor for an American musician, and is justly appreciated by the recipient. To become an officer of the Academy is the laudable ambition of every French musician. The honor conferred upon the "March King" is the more to be valued since the graceful act was performed by the French Government of its own volition without any formal request having been made by Mr. Sousa's friends. This is so exceptional as to possess additional value.

As will be remembered, Sousa's Band was the principal musical organization at the Paris Exposition last year, and was conspicuous in a number of the most important functions. Both as conductor and composer Mr. Sousa was recognized by the press and the people, and the music critics vied with one another in bestowing upon him the most graceful eulogiums. The decoration consists of palm leaves in brilliants, suspended from a piece of royal purple ribbon.

## The Musical Hohenzollerns.

THE German Crown Prince has developed a decided taste for music and has therefore obtained permission from the Kaiser to study the art seriously. Like his great-uncle, the late Duke of Saxe-Coburg (Edinburgh), the violin is the instrument of his choice, and the professor selected for him is Herr Willy Seibert, of the Conservatorium, Cologne. The lessons will begin in the autumn, when his Imperial Highness joins the University of Bonn. There is nothing strange in the Crown Prince's taste, for he comes of a musical family on both sides. His ancestor Frederick the Great was a skilled flautist and composer, and even wrote an opera, "Il Re Pastore." His father the Kaiser also composed an ode, though avowedly with the assistance of a musical expert. On the side of his grandmother, the Empress Frederick, the young prince comes of a whole family of musical amateurs. George IV. played the cello, and also had a good bass voice. His brother, the first Duke of Cambridge, was a celebrated amateur violinist, who often played in an orchestra, and he was the reputed author of the courteous suggestion, "Pray do not stop for me, gentlemen. I shall soon pick you up." William IV. was also a violinist; Princess Augusta composed several songs, the Prince Consort was a composer and an organist of refinement, while the late Duke of Albany, the Princess Christian and others may be included in the list of royal musicians.—London Daily News.

## D'Oyley Carte's Will.

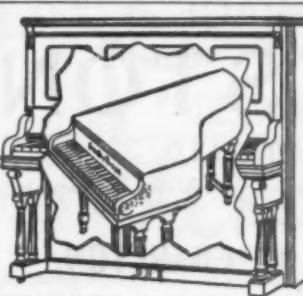
LONDON, April 27.—The will of D'Oyley Carte, the late manager of the Savoy Theatre and the impresario of the Gilbert and Sullivan operas, was filed for probate to-day. The estate amounts to £240,817. Among other bequests is one of £1,000 to Rosina Brandram, who created all the principal contralto parts in the Gilbert and Sullivan operas at the Savoy Theatre.

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## Heath Gregory Recital.

BASSO HEATH GREGORY must have been flattered by the large audience gathered at Berger's when he gave a song recital, assisted by Miss Olive Celeste Moore, contralto; R. C. Jackson, solo pianist, and an assortment of accompanists.

This was the program:

Piano, Toccata und Fuge.....	Bach-Tausig
Mr. Jackson.	
Songs—	
Greeting .....	Lassen
Finland Love Song.....	White
Mr. Gregory.	
Song—	
Angus MacDonald.....	Roeckel
Miss Moore.	
Songs—	
Lied der Braut.....	Schumann
When Love Is Done.....	Alling
Mr. Gregory.	
Piano—	
Romance .....	Rubinstein
Polonaise .....	Chopin
Mr. Jackson.	
Songs (by request)—	
At Parting.....	Rogers
Four-Leaf Clover.....	Brownell
Mr. Gregory.	
Songs—	
Album-Rhyme .....	Grieg
Song of Hope.....	Grieg
Miss Moore.	
Duet, Oh! That We Two Were Maying.....	Smith
Miss Moore and Mr. Gregory.	

Jackson plays with finish and fervor; he has a technic far beyond many prominent pianists of the day, and it is evident this young fellow could take conspicuous place here if he wished. He modestly refused encores.

Miss Moore sang Allitsen's "O, for a Burst of Song" instead of the Scotch song, following it with Chapman's "If You and I"; later Hawley's "Good Night" was her encore, all well deserved, for she sang extremely well.

Young Gregory, with his youth and amazing big voice, sounding the low C, quite delighted everyone by his singing and happy manner.

The low E flat, in the love song by Alling was of astonishing depth and fullness, and the "Four-Leaf Clover" caught the fancy of all; he sang as encores Hawley's "Tis but a Dream" and Burnham's "The Moon's Lullaby." Following were the patrons:

Mrs. Wilber Bloodgood, Mrs. George S. Bowdoin, Miss Barron, Mrs. Ferdinand Canda, Mrs. Romulus R. Colgate, Mrs. Charles H. Ditsen, Miss Josephine Drexel, Mrs. Archibald Hutchinson, Mrs. Lewis Quentin Jones, Miss Leary, Mrs. William F. King, Mrs. Oscar Livingston, Mrs. Pierre Mali, Mrs. John Van Schaick Oddie, Mrs. H. Mason Raborg, Mrs. William T. Salter, Mrs. James Russel Soley, Mrs. Westervelt and Mrs. R. T. Wilson.

## S. G. Pratt's Pupils' Concert.

THE pupils of S. G. Pratt gave their fourth concert of the season at the West End School of Music, 176 West Eighty-sixth street, last Friday evening. The whole class showed a remarkable degree of progress. Miss Elsie Vivian Pratt, of Brooklyn, made her first appearance and, as a beginner in her second term, astonished her listeners with the facility, independence of finger stroke, and elegance of wrist already acquired enabling her to play in an almost faultless manner the "Andante and Variations" and "The Shepherd's Pipe," by Mr. Pratt. Miss Nellie Yale, of Norwich, N. Y., made a most successful début, giving a thoughtful and expressive interpretation of Schumann's "Nachstück" and a brilliant performance of Chopin's difficult C sharp minor "Fantasie Impromptu," the dramatic intensity and poetic tenderness of which she reproduced with evident sympathy.

Mrs. B. H. Lewis pleased her friends by her excellent reading of Wollenhaupt's brilliant Etude in A flat and Mr. Pratt's "Court Minuet," to the latter of which the composer added some orchestral effects on a second piano.

Miss Anna Strathman played the Chopin Impromptu in A flat with a fine appreciation of its significance; Mrs. E. B. Southwick gave the difficult Bach Prelude and Fugue in C sharp major with dignity and finish, while Miss Nellie E. Andrews aroused the audience to a high pitch of

enthusiasm with her performance of Beethoven's Concerto in C minor (first movement), Mr. Pratt at the second piano. Master Thibault's numbers were "Retrospection," by Mr. Pratt; Etude, op. 10 No. 2, Chopin, and Kullak's famous octave study; while Miss Lulu Eggleston, of Brooklyn, gave Liszt-Mendelssohn's "Auf Flugeln des Gesanges," Chopin's Nocturne in G major, and Von Weber's Concertstück, with Mr. Pratt at the second piano. These two formed a fitting and brilliant climax to a performance of rare excellence, reflecting great credit upon the painstaking care of their teacher. A pleasant feature of the evening was the performance of Mendelssohn's Italian Symphony by the ensemble class.

## Marie Schade's Piano Recital.

MISS MARIE SCHADE, the young pianist from Copenhagen, gave a recital at Wissner Hall, Brooklyn, last Saturday evening before a musically appreciative audience. The program, quite out of the beaten track, was nevertheless a stern test of the artist's skill and versatility. Mostly devoted to the romantic and modern composers, the list of compositions played also included a Bach-Tausig Toccata and Fugue. The Chopin group, an étude and the D flat Prelude and the Fantaisie, op. 49, were interpreted with both poetical insight and wholesomeness not often discovered in women pianists.

Miss Schade stood pre-eminent in Scandinavia as an interpreter of Grieg and she played a ballad by that composer Saturday night with convincing power. Compositions by other Scandinavian composers were beautifully played, particularly a group of three by Hartmann, the Danish musician. The MacDowell Etude de Concert, the Schumann aria, Liszt's "Le Rossignol" and a waltz by Moszkowski, completed the interesting list. Miss Schade is blessed with temperament, and her playing is distinguished by a big, limpid touch. Her scale playing is beautiful.

## Marie Parcello.

MRS. GEORGE STEPHENSON BIXBY (Marie Parcello) gave another of her delightful musicales on last Wednesday afternoon. Mrs. Bixby's musicales are always thoroughly enjoyable. The program is always of a high order, and on this occasion it was especially so.

Miss Genevieve Bisbee, the pianist, played most charmingly, and revealed a truly exquisite technic.

Homer Bartlett played several numbers from his new Orchestral Suite, prefacing his playing by explanatory remarks, and Mrs. Bixby herself sang several groups of songs.

Among those present were Mme. Torpadi Björksten, Mr. and Mrs. Perceval Howard, Mrs. Clarence Foster, Mrs. Buel, Mrs. Edwin Babbitt, Miss Genevieve Andrews, Miss Lilly Place and Miss Bell.

Miss Minnie McFarlane assisted in receiving.

## Scherhey's Summer School.

THAT Professor Scherhey's excellent method has become so widely known throughout the States shows through the vast number of applicants he has received within the last few weeks, and as a great many of the pupils, who have been studying all season anticipate continuing, he will be compelled to divide the school into three classes. First, for those teachers who wish to become acquainted with his method; second, those wishing to study the roles of different operas, and third, those who only want to develop the voice during the summer.

## National Institute of Music.

IN Obedience to the wishes of many piano students from various parts of the United States, William M. Semmacher, manager of the National Institute of Music, has decided to keep that institution open all the summer. The season which is just closing has been very successful. Mr. Semmacher is recognized as one of the best piano teachers in New York, and his reputation reaches all parts of the United States.

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## Obituary.

## Gen. James M. Deems.

GEN. JAMES M. DEEMS, distinguished as the only musician in the United States who attained the rank of general in the United States Army, died at his home, 801 Hollis street, Baltimore, Md., on April 18, at the advanced age of eighty-three years. Before his last illness, which resulted in his death, General Deems taught music at his Baltimore home. General Deems was born in Baltimore, January 9, 1818. His father, Capt. Jacob Deems, commanded a company of the Fifty-third Maryland Regiment during the war of 1812. At an early age, the son James showed rare talent in music. At five years he could play the bugle, and at thirteen was engaged to play in one of the Baltimore orchestras. In 1839 James was sent abroad, and for several years studied at Dresden. After his return from Europe, he accepted the position of professor of music at the University of Virginia. He resigned this position in 1858 and went abroad again, and returned in time to enlist in the First Maryland Cavalry, and was appointed to the rank of major. For bravery at the principal battles, notably Second Bull Run and Gettysburg, he was raised to the higher rank of brigadier-general. At the close of the Civil War General Deems followed the profession of music, as teacher, composer and performer. General Deems is survived by three sons and ten grandchildren.

## Lyman H. Sherwood.

The Rev. Lyman H. Sherwood, father of William H. Sherwood, one of America's greatest pianists, died last Thursday night at Lyons, N. Y. The deceased minister was seventy-eight years old, and the oldest living graduate of Hobart College at Geneva. The college ordained Mr. Sherwood to the ministry of the Protestant Episcopal Church in 1850. Mr. Sherwood conducted the Musical Academy of Lyons for forty years—from 1854 to 1894. Although remote from the great cities, the academy under Mr. Sherwood turned out some excellent musicians, his gifted son being one of the shining examples. Besides this son, Mr. Sherwood is survived by a widow and three daughters. One of the daughters is the wife of George H. Watson, dentist at the court of Berlin, Germany.

## Henri Falcke.

Henri Falcke, who has for several years held a leading place among the pianists of Paris, died in that city on April 13. Mr. Falcke was an artist with extraordinary gifts, and his successes with the Lamoureux and Colonne orchestras in Paris; the Gerwandhaus in Leipsic, and in many of the art centres of Europe have been attended with fine results. Mr. Falcke received the premier prix for piano, and second prix (class of Th. Dubois) in harmony, at the Paris Conservatory. He also spoke five languages. In addition to his concert tournées Mr. Falcke had a large class of American pupils in Paris. His works for the piano were scholarly, and the "School of Arpeggios" published and much used in this country, has been a large success.

## Paul Zimmerman.

Paul Zimmerman, a well-known Pittsburgh singer, died recently at Baltimore, Md. His remains were taken to Pittsburgh for burial. Mr. Zimmerman was also a successful man of business, a member of the firm of Dithridge & Co., proprietors of the Fort Pitt Glass Works. The deceased was born in Germany. He is survived by one son and daughter.

## May Concert at Carnegie Lyceum.

Francis Walker, baritone; Mrs. Rollie Borden Low, soprano, and the Severn Trio, will give a concert to-night (Wednesday) at Carnegie Lyceum.

## Will Summer in Europe.

Ernst Bauer, the violinist and pedagogue, will sail from New York for Germany May 9. It is his intention to spend the summer abroad.

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## Fannie Bloomfield-Zeisler.

## Her New York Criticisms.

WHEN Fannie Bloomfield-Zeisler played in New York last winter, THE MUSICAL COURIER advertised that fact to the musical world in an able criticism in which it was announced that the great artist had reached the height of her powers. She certainly never played better, and never more completely moved her audience to enthusiasm. Appended are extracts from criticisms published in the New York daily papers on Madame Zeisler's performance:

Fannie Bloomfield-Zeisler, at one time a frequent visitor to our concert rooms, but now a rare guest, played the pretty, decorative and inconsequential piano concerto by Eduard Grieg, the Norwegian. There is little meat in the concerto, certainly not enough for such a strong artist as this lady. She played it as might be expected, with consummate ease and consummate finish, and the achievement of a tonal breadth that is not native to the piece. The cadenza to the first allegro revealed to us that the old power and brilliancy of Madame Zeisler have not vanished—it was presented with more rhetorical polish. She was poetic with the hazy poetry demanded in the disappointing slow movement—the first few bars of which begin so auspiciously—and fiery as an untamed colt in the trivial finale.

In a later group—two transcriptions from Schubert—Madame Zeisler played with more richness of tone and technical precision. She built up a satisfactory climax in the "Military March" of Schubert-Tausig, and barring a slip at the close the performance was cast in a masculine mold. Knowing her muscular limitations, this pianist does not seek after thunderous orchestral effects; it is her musical and subtle phrasing upon which she lavishes her talent. The old speed, the old nervous intensity, are not missing, and with her dazzling encore number—she was recalled a half dozen times—she conquered her audience completely.—*New York Sun*.

Mrs. Bloomfield-Zeisler's piano playing exhibited traits long ago made familiar to concert-goers. She is a performer of intense temperament and nervous power. She is always interesting and sometimes moving. She played the slow movement of the Grieg Concerto last night with a great deal of poetry, and with some passages of uncommonly beautiful singing tone. In the third movement she was happiest in her treatment of the cantabile theme, which was sung in a lovely manner. In her two solo pieces she displayed rare crispness of touch and a certain airy delicacy.—*New York Times*.

Mrs. Fannie Bloomfield-Zeisler was the solo performer, and played Grieg's Concerto with sympathy and glowing color. It was a performance of much charm.—*New York Tribune*.

Fannie Bloomfield-Zeisler, pianist, was the soloist. She bent nearly double over the piano, and every nerve of her seemed on edge, in the old familiar way of five years ago, when she was last heard here. But her playing was virile and masterly. Her tone was full and round in Grieg's Concerto for piano and orchestra, op. 16, which she rendered with marked technical facility. The Schubert-Liszt solo, "Hark, Hark, the Lark!" was dauntlessly done.—*New York World*.

The soloist, Mme. Fannie Bloomfield-Zeisler, one of the most gifted of woman pianists, played Grieg's A minor Concerto both brilliantly and poetically, and was heartily applauded.—*New York Herald*.

It is some time since this pianist has played in New York. Last night she justified the lofty rank that she holds among artists. Her playing of the Grieg Concerto was masterly. She combined the virility of a man with the tenderness of a woman. There were flashes of fire, utterances of passion, melodies sweetly entrancing, and swift finger work—in fact, a blending of all the qualities that mark the really great artist. Madame Zeisler is surely one of the chosen few.—*New York Journal*.

The soloist was Fannie Bloomfield-Zeisler, who played the Schubert-Liszt "Hark, Hark, the Lark!" the Schubert-Tausig "Marche Militaire" and the Grieg Concerto, showing in the choice of these pieces her usual good taste. She belongs, thank heaven, to the emotional class of pianists, the only class worth hearing, the class that makes one forget questions of technic and listen to the music as music, pure and simple. She played everything well, with eloquent phrasing, and the best proof of her excellence lay in the fact that she was at her best in the exquisite nocturne which forms the slow movement of the Grieg Concerto. Here, especially in her opening bars, there was a sensuous beauty of tone and a poetry of conception that were simply enchanting. It was the feminine in music, which most players of her sex, strange to say, have not the gift of expressing.—*New York Evening Post*.

The soloist was Mrs. Fannie Bloomfield-Zeisler, of Chicago. Her first number was Grieg's pretty and glittering concerto. Mrs. Zeisler played it superbly, with magnificent spirit and force, a faultless technic and a remarkable command of tonal color. She took the last movement at a tempo that often threatened disaster to the orchestra (which, indeed, throughout the concerto gave her little aid) and fairly swept all before her. Later she played Liszt's transcription of

Schubert's "Hark, Hark, the Lark!" with exquisite nuance, and Tausig's transcription of Schubert's familiar "Marche Militaire," with orchestral sonority and most brilliant virtuosity.—*New York Advertiser*.

The soloist was Mrs. Fannie Bloomfield-Zeisler, the pianist, who had not played here in five years. She is still the same intensely nervous, impetuous, impatient player, full of fire and eagerness, whose fingers make the keys tingle. She played the lovely Grieg Concerto with tremendous spirit and energy.—*New York Evening World*.

## Robert Hosea's Busy Spring.

ROBERT HOSEA, the basso, has filled a number of important engagements during the month of April. On another page of this number of THE MUSICAL COURIER will be found the report of Mr. Hosea's musicals at the Holland House last week. He was one of the soloists at the dinner and meeting of the Presbyterian Union,



ROBERT HOSEA.

held at the Hotel Savoy on April 12. On April 18 Mr. Hosea sang the basso solos at the performance of Mendelssohn's "Elijah" at White Plains, N. Y. He sang at a fashionable musicale at Brooklyn on April 19, and was one of the soloists at the concert of the People's Choral Union at Carnegie Hall last Thursday evening. He sang also at a concert at Carnegie Hall last Saturday night.

At the recent reception at the Hotel Savoy, in honor of Edmund Clarence Stedman, Mr. Hosea sang several songs, for which Mr. Stedman wrote the poems. The basso has a number of May dates in prospect.

## The Miles. Yersin Lecture at Miss Thursby's Studio.

THE Miles. Yersin gave an illustrated lecture on their Phono-Rhythmic method on Friday, April 26, at 3 o'clock, at Miss Emma Thursby's studio, 34 Gramercy Park. At the close of the lecture Miss Minnie Tracey and Dr. Victor Baillard, and Miss Josephine Schaffer, Miss Grace Mae Clare and Miss Rebecca Cornett, pupils of Miss Thursby, sang. Miss Tracey sang a group of French songs; Dr. Baillard, the "Dio Possente," from "Faust"; Miss Schaffer an aria from "La Gioconda"; Miss Clare and Miss Cornett, the duo "Sullaria," from "Nozze de Figaro." Miss Clare made quite a sensation by her rendering of the "Caro Nome," from "Rigoletto," and Miss Cornett sang "Violets," E. Wright.

## Opera School Will Have Summer Term.

The summer term of the American School of Opera at Carnegie Hall will begin on May 1.

## Zeldenrust.

## Some Transatlantic Opinions of the Great Pianist of Holland.

IT is now definitely settled that Zeldenrust, the foremost pianist of Holland, and one of the greatest pianists in Europe, will visit the United States next year. He will make a tour under the direction of Loudon G. Charlton.

Below are a few recent press notices which will serve to show in what estimation Zeldenrust is held by the foreign music critics:

With the exception of the conservatory concert and certain séances, among them the Zeldenrust recital, the musical week has not been brilliant. The name of Zeldenrust is one to be remembered; few pianists are as well endowed as he is. Although a native of Holland, he has lived in Paris many years. He has an imposing artistic nature, and his program, comprising "Toccata and Fugue," by Bach; "Theme and Variations," Schubert; "Ballade," "Etude Polonoise," Chopin; Beethoven's Sonata, op. 53; "Death of Isolde," Wagner-Liszt, and Rhapsodie, Liszt, was executed without a single weakness, and with a power of expression, of technical facility and sincere enthusiasm which gained for him a very great success. A recital seems often too long, but the public did not hesitate to demand from M. Zeldenrust an addition; he gave the piano arrangement of the finale of the "Walküre," from which, in spite of its uninteresting nature, he produced sonorous effects.—*Echo Mondain*, Brussels, April 7.

Eduard Zeldenrust, the eminent Holland pianist, was heard lately at Brussels for the first time before a numerous audience, which gave the brilliant virtuoso an enthusiastic welcome. The program, comprising works of Bach, Schubert, Beethoven, Wagner and Liszt, was given in a masterly manner. The authority of his play, the beauty and power of tone, the variety of touch, elevated and profound feeling and a dazzling mechanism make him a marvelous pianist united to a true artist. He made a very great impression and his success was enthusiastic.—*Figaro*, Paris, April 9, 1901.

At a recital I heard Eduard Zeldenrust, a Hollander, who some years ago, when unknown, gave his first piano concert. The artist, still young and of sympathetic appearance, has been an appreciated guest in our metropolis (Paris). He charms his public by his grand technic and thoroughly thought-out play. His program contained "Fantaisie and Fugue" (Bach-Liszt), "Nine Variations" (Schubert), Sonata (Beethoven), "Fantaisie and Etude" (Chopin), and the "Feuerzauber" (Wagner). He had this time also an important success, which expressed itself in enthusiastic applause.—*Neue Zeitschrift für Musik*, Leipzig, January 23, 1901.

## Bessie Benson's Second Piano Recital.

FRIDAY evening, April 26, was the occasion of a recital played at Virgil Recital Hall by Miss Bessie Benson. Miss Benson is the rare possessor of an easy grace of manner combined with a vivid perception of the dramatic and emotional qualities required in artistic playing. She has abundant technic, equal to and beyond the demands made by her program, and a magnetic way of commanding and holding the attention of her audience whom she never fails to delight. Miss Benson is a pupil of Mrs. Virgil, who may well be proud of her accomplishments. The program is appended below, in addition to which Miss Benson played two encores, the Waltz in E minor, by Chopin, after the "Gems of Scotland," by Rive-King, and the Melody in F, by Rubinstein, after the "Rigoletto" Fantaisie, by Liszt.

Following is the program:

Papillons (Nos. 1, 2, 3, 4, 5, 6).....	.....Schumann
Barcarolle.....	.....Rubinstein
Bubbling Spring.....	.....Rive-King
Gems of Scotland.....	.....Rive-King
Minuet.....	.....Bizet
Etude, op. 25, No. 1.....	.....Chopin
Rigoletto Fantaisie.....	.....Liszt

## Hemus for Asheville.

Basso Cantante Percy Hemus, who last fall captured the place of solo basso at the Cathedral here, has been engaged by the directors of the Asheville Summer School, A. P. Babcock and F. W. Riesberg, as soloist and instructor. Four concerts are to be given, at which all the talent will appear. THE MUSICAL COURIER will from time to time print developments of this summer school, which has had in time past such artists as Scharwenka, Mr. and Madame Gramm, Madame Von Grave-Jonas, Dr. Jackson and others.

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Sydney Biden, baritone, of Chicago, and Harold Hammond, accompanist, gave added interest and variety to each concert.

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May 14, in University Hall, there occurs another one of the recital series given by pupils of Victor Henze.

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The Highland Park Club, May 11, will be entertained by Liza Lehmann's "The Daisy Chain," given by pupils of Miss Eva Emmet Wycoff. Piano selections, as introductory and finale, will be given by advanced pupils of Mrs. Annette Jones.

The proficiency of those who contribute the music classifies the entertainment more as professional than amateur.

#### Trombones at the Bach Festival.

SINCE 1754 a well trained trombone choir has always been among the musical accessories of the Moravian Church at Bethlehem, Pa. There will be a beautiful fitness in having the trombones open each of the six performances, with a chorale from the belfry. The observance of this German custom, which circumstances happily permit, will impart to the performance something of the character which it had in the days of Bach. The orchestra will consist of at least sixty performers. Mr. Wolle's aim is to adjust the relative proportions of choir and orchestra in such a way as to secure the best musical effects.

#### Buck-Riesberg Lecture-Recitals.

WITHIN the past week Dudley Buck, Jr., tenor, and F. W. Riesberg, pianist, have given three of their lecture song recitals in various parts of the city, as follows: One Hundred and Sixty-ninth street and Third avenue, Seventieth street and First avenue, and Columbus avenue and Fifty-ninth street, all under the auspices of the Board of Education. Despite the bad weather, large audiences gathered, and the hour of music much enjoyed, the explanatory remarks serving to enhance the effect.

#### Brounoff's Violin Romanze.

BERNARD SINSHEIMER writes Platon Brounoff as follows, apropos of the latter's new Romanze for violin, published by the John Church Company:

NEW YORK, April 16, 1900.

DEAR MR. BROUNOFF—I am in receipt of a copy of your violin romanze, for which I wish to express my thanks. It was very kind of you to send me a copy, and I shall take great pleasure in recommending it to my pupils and colleagues.

I find it a very interesting composition, and shall avail myself of an early opportunity of playing it in public. Sincerely,

BERNARD SINSHEIMER.

#### Oley Speaks Anthem.

"Still, Still With Thee" is the title of one of Oley Speaks' newest compositions, an anthem which some time ago received favorable mention from a MUSICAL COURIER man who is an expert in such matters. The work was done last Sunday morning at the Church of the Divine Paternity, Seventy-sixth street and Central Park West. J. Warren Andrews, organist-director, which choir Mr. Speaks leaves this week, to assume his new position at St. Thomas' on Fifth avenue.

#### O'Mahony Annual Concert.

Edward O'Mahony, the popular Irish basso, has set Tuesday evening, May 28, for his next concert, when some brilliant talent will again be heard.

#### OPENING OF CLAVIER HALL,

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# Piano Recital

—BY—

Mr. S. M. FABIAN,

ASSISTED BY

Miss MARY LANSING, Contralto,

Friday Evening, May 3, 1901,

AT 8:15 O'CLOCK.

—THE—

TICKETS by applying at above address, or at 26 West Fifteenth Street.

# FESTIVALS.

#### The Syracuse Festival.

SYRACUSE, N. Y., April 26, 1901.

THE musical festival which was held at the Alhambra, in this city, Monday, Tuesday and Wednesday, proved a great success from financial and artistic points of view. The fact that the most prominent business men of the city were behind the project gave the public assurance that none but the best talent would be engaged, and such proved to be the case. The stars were Madame Schumann-Heink, the contralto, and Fritz Kreisler, the Austrian violinist. The Boston Festival Orchestra, Evan Williams, tenor; Gwilym Miles, baritone; Mrs. Kunkel-Zimmerman, soprano, and Miss Fielding Roselle, contralto, also proved to be great drawing cards. The best local talent also added interest to the festival.

The festival opened Monday night at the new Alhambra, with an audience of 2,000. When the curtain went up a chorus of 312 singers was disclosed, and an orchestra of fifty musicians. The singers occupied several rows of seats arranged in amphitheatre form behind the proscenium arch, and the members of the orchestra were in the remaining floor space. The sopranos wore blue ribbons on their white gowns, while the contraltos wore red ribbons. The men were in evening dress. The program for the first night embraced selections from the works of Beethoven, Wagner, Le Moyne, Tschaikowsky and Gaul. The orchestra entered into the spirit of the selections. The soloists during the first part of the program were Mrs. Kunkel-Zimmerman, G. M. Stein and Gwilym Miles. Mrs. Zimmerman replaced Miss Sara Anderson, who was unable to be present on account of illness. The opportunity for the chorus and Tom Ward, of Syracuse, the associate conductor of the festival, came in the cantata, "The Holy City." The composition was easily in the ability of the chorus.

The program for Tuesday afternoon was largely instrumental and symphonic in character. The soloists were Miss Fielding Roselle and Gwilym Miles. The Boston orchestra was heard at its best in the symphony "In the New World," by Antonin Dvorak. Other orchestral numbers were "The Magic Flute," by Mozart; "The Dance of the Sylphs," and the "Rakoczy March," from "The Damnation of Faust," by Hector Berlioz, and the symphonic poem, "Les Eolides," by Cesar Franck. In all these the orchestra showed that it was fully equipped to meet the requirements of the selections. Miss Fielding Roselle sang "Le Divin du Styx," from the opera "Alceste." Gwilym Miles sang three songs by Francis Korby.

The biggest performance of the festival from the point of attendance was Tuesday night, when there were 3,200 people in the hall, a record breaking attendance for this city at a musical entertainment. The first of the stars to appear was Evan Williams, who was greeted with applause in Walter's "Prize Song," from Wagner's opera "Die Meistersinger." He was encored and sang "Be Thou Faithful Unto Death," from Mendelssohn's oratorio "St. Paul." Madame Schumann-Heink introduced herself in Adriano's aria "Gerether Gott," from Wagner's "Rienzi." Fritz Kreisler, the violinist, played for the first time in Syracuse, Beethoven's great Concerto in D major. During the evening he also played Tschaikowsky's "Song Without Words" and a mazourka by Wieniawski. He fully shared the honors of the evening with the German contralto. The orchestra was heard in several selections.

Wednesday afternoon's performance was "popular." The orchestra, from the opening of "Tannhäuser" overture to the "La Gitanilla" suite of Lacombe, was at its best. The soloists were Miss Marie Nichols, violinist, and Van Vechten Rogers, harpist. The Syracuse High School chorus, under the direction of H. E. Cogswell, was one of the most interesting features on the program. The excellent reading of the numbers essayed by this body of maidens and youths reflected great credit on the conductor.

The climax of the festival was the fifth and last concert Wednesday night. The program included the "Indian Suite" for orchestra, by Edward A. MacDowell, and "The Golden Legend," the dramatic cantata by the late Sir Arthur Sullivan, the foremost among English musicians. The audience was not large enough to tax the seating capacity of the hall, but nearly all the seats were occupied. At the close of the "Indian Suite" Conductor Mollenhauer received an ovation and repeatedly bowed his acknowledgments. A stormy demonstration followed the close of the "Golden Legend" and the singers cheered President F. R. Hazard, of the Syracuse Musical Festival Association, Conductor Tom Ward and Miss Ethel Lockwood, whose skill as an accompanist has called forth praise.

The Syracuse Musical Festival Association is to be made a permanent organization and it is intended to hold festivals every year. The total attendance at the five performances was over 9,000, and it is estimated before the affairs are figured up that the profit for the association will be something like \$1,000. This is the first public affair that has been held in the new Alhambra, which has

just been built to replace the old one, which burned down. The acoustic properties of the hall were very satisfactory.

#### The Birmingham Festival.

BIRMINGHAM, Ala., April 22, 1901.

BRIEFLY stated, the object of the Birmingham Musical Festival is to give the best music in the best way. To do this, it is necessary to bring to the assistance of its splendid chorus a great orchestra and eminent soloists for the performance annually of works worthy of such occasions.

What has been achieved thus far is familiar to everyone, not only in Birmingham, but throughout Alabama, and should be considered a proud chapter in the history of music in the State.

The record of works performed during the past two festivals and those to be performed in the next festival, is such a fine one that it compares favorably with festival programs given anywhere by older societies in cities of ten and twenty times the size and age of Birmingham. Therefore, local pride alone ought to urge every citizen and music lover to attend the festivals.

The present festival, with the Thomas Orchestra, of Chicago, assisting, will be difficult to excel, for there are few orchestras in the world which can measure up to it. As for the chorus, it never was as good and large as this year, and this is saying a great deal, for the local chorus always was good, and true, and the most devoted, inspired and loyal band of singers that it has been Mr. Guckenberger's good fortune to direct in the past twelve years. He is devoted to and proud of his singers.

Mr. Guckenberger believes in encouraging American composers, therefore he has put on this year "The Rose of Avontown," for female chorus and soprano solo and orchestra, by Mrs. Beach.

This ladies' chorus will be one of the distinct features of the second night's concert.

The following program will be given:

TUESDAY EVENING, APRIL 30, 8:15 P. M.

Theodore Thomas, director, orchestral numbers; B. Guckenberger, director, choral numbers.

Soloists—Mrs. Genevieve Clark Wilson, soprano; Mrs. E. G. Chandler, soprano; Mrs. B. Guckenberger, alto; Mrs. Morris Newfield, alto; George Hamlin, tenor; Charles W. Clark, basso.

Oratorio, Elijah (Part II).....Mendelssohn

Chorus, soloists and orchestra.

Part II.—Orchestral.

Vorspiel, Die Meistersinger.....Wagner

Violin solos—.....Svendsen

Romance .....Ries

Perpetuum Mobile.....Leopold Kramer.

Norwegian Rhapsodie.....Lalo

Symphonic Poem, Les Preludes.....Liszt

SECOND CONCERT, WEDNESDAY NIGHT, MAY 1, 8:15.

Orchestral.

Overture, Euryanthe.....Weber

Symphony No. 7, in A major.....Beethoven

Poco Sostenuto, Vivace, Allegretto, Presto.

Theme, with Variations, op. 55, Finale.....Tschaikowsky

Choral.

Olaf Trygvason.....Grieg

Mrs. Genevieve Clark Wilson, soprano; Mrs. Sue Harrington Furbeck, alto; George Hamlin, tenor; Charles W. Clark, bass; mixed chorus and orchestra.

The Rose of Avontown.....Mrs. H. H. A. Beach

Soprano, Mrs. Clark Wilson; female chorus and orchestra.

Cello soli—

Andante .....Goltermann

Spanish Dance.....Poper

Bruno Steinbel.

Prayer and Finale (Act I, Lohengrin).....Wagner

Mrs. Clark Wilson, Mrs. Furbeck, Mr. Hamlin, M. Makin, Mr. Clark, mixed chorus and orchestra.

EUGENE J. FISHER.

Miss Jennie Dutton, the famous Soprano of New York, has recently added to her repertoire the following songs by

American composers: "I Plucked a Quill from Cupid's Wing," Henry K. Hadley; "A Rose once Grew," Marie von Hammer; "Blue Eyes," Carlo Minetti; "Gently Close My Weary Eyelids," Paul Miersch; "The Night has a Thousand Eyes," Nicholas Douty; "The Blue Bell," Frederick Chapman; "The Milkmaid's Song," Ethelbert Nevin;

"The Wind is Awake," Homer N. Bartlett; "Under the Rose," William Arms Fisher. These songs are but a few of the choice recital songs recently published by the Oliver Ditson Company. Every singer should have a copy of the catalog, "Selected Songs" (mailed free), containing portraits of about forty of the most celebrated American Song Writers, together with thematic music, classified lists, etc.

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## Carl in Canada.

WILLIAM C. CARL has returned to New York, after his organ recitals at Toronto and Ottawa. In both of these Canadian cities he played before large and enthusiastic audiences, and received from the local critics the highest tributes for his performances. In Toronto, Mr. Carl was the guest of Dr. Edward Fisher, director of the Toronto Conservatory of Music. While in Ottawa the choir of St. Andrew's Church, under the direction of Frederick M. S. Jenkins, gave a reception in honor of Mr. Carl.

Following is the program played at the Toronto Conservatory:

Concerto in C minor.....	Thiele
Musette en Rondeau.....	Rameau
Menuet dans le Style Ancien.....	Lee
Fugue in D major.....	Bach
Pastorale in F major.....	Lemmens
Organ Concerto in D minor (with cadenzas by Guilmant).....	Händel
Allegro con Fuoco (Sonata VI).....	Guilmant
Largo from the New World Symphony.....	Dvorák
Toccata in E minor.....	De la Tombelle
Choral with Variations.....	Merkel
Intermezzo (Masterpieces for Organ).....	Callaerts
(Dedicated to Mr. Carl.)	
Pedal Rondo (new).....	Plant
Alleluia!.....	Loret
(Thirty postludes for organ, edited by Mr. Carl.)	

Subjoined are some of the press notices:

Owing, it may be presumed, to the wet weather, the organ recital in the Conservatory of Music Hall last night by William C. Carl, director of the Guilmant Organ School, New York, was given before a small audience. Mr. Carl is held in high repute in the United States as a sound and able organist and musician, and the manner in which he carried out a varied and exacting program proved that the claims which have been made on his behalf were for the most part well founded. He is a fluent technician, both at the manuals and the pedals, and registers in the compositions of the modern school with taste and freedom. His first number, Thiele's Concertpiece in C minor, a formal composition of academic structure, passed without making any great impression. Much more attractive to the audience proved the succeeding "Musette en Rondeau," by Rameau, a quaint and taking little piece, and Maurice Lee's minuet and trio in the ancient style, which has a strong Haydneseque flavor. The Bach Concert Fugue in D major gave the organist an opportunity of displaying solidity and certainty of technique. Lemmens' Pastorale in F major, which came next, is a pretty little conceit, quite true in character to its name. Händel's Organ Concerto in D minor was found to be specially interesting by the audience. The short but impressive Adagio, the Allegro, with its rollicking theme, so suggestive of an English hornpipe; the religious aria and the brilliant and vigorous finale were each applauded with enthusiasm. The Guilmant Allegro Con Fuoco, from the Sixth Organ Sonata, was rendered very effectively. A transcription of Dvorák's Largo, from his symphony, "The New World," had a more monotonous effect than was, perhaps, intended in the original. It is understood that Dvorák intended to suggest the mood induced by contemplation of the boundless expanse of the prairies of America. The monotony is, therefore, appropriate, but there is a charm of color and elasticity in the orchestral original which is wanting in the arrangement. Mr. Carl omitted some part of the movement, perhaps for the reason that he believed it would not be effective in the transcription. Baron Tombelle's brilliant Toccata in E minor, Merkel's Choral with Variations, Callaerts' Intermezzo, Plant's difficult Pedal Rondo and Loret's "Alleluia!" completed the scheme. Altogether, Mr. Carl came out with honors from the trying test he had imposed upon himself in the selection of the program.—Toronto Globe, April 23, 1901.

## W. C. CARL HEARD IN ORGAN RECITAL—NEW YORK ORGANIST SCORES SIGNAL SUCCESS.

William C. Carl, organist of the Old First Church of New York and director of the Guilmant Organ School, in that city, made his local débüt at the Conservatory Music Hall last night. Mr. Carl's professional fame had preceded him, and his audience was almost entirely made up of organists from Toronto and out of town. There was nothing but praise spoken in his behalf, despite the fact that his program was of tedious length, and embraced compositions in many styles. His technic proved equal to the utmost demand made upon it, and his playing in certain numbers was really brilliant, if such a term may be applied to a performance on the organ. He showed

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# PORTRAITS OF SUCCESSFUL BOWMAN PUPILS



FANNY EUGENIA RICHARDS.

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the Guilmant principle in the vigor and rapidity of his fingering, whereby he in a measure overcame the natural defects of the organ as a vehicle of expression. There was nothing of halting or stammering in his work. His registration was rarely good, especially in the lovely Lemmens Pastorale in F major. This composition is marked by dainty pizzicato effects, with constant changes of key, and was played without a break. A beautiful number was the transcription of the Largo from Dvorák's "New World" Symphony, a number of which lent itself admirably to interpretation on the organ. Händel's Concerto in D minor, the aria of which is especially melodious, was another fine number, and the Bach Fugue in D major was nobly rendered. In point of brilliance there was nothing to surpass the Toccata in E minor by Baron Tombelle, which proved one of the popular numbers of the evening.—Mail and Empire, Toronto, April 23, 1901.

Lovers of organ music had an exceptional treat in the recital given by William Carl, of New York, in St. Andrew's Church, last night. Mr. Carl has won a place among the first organists of the day, and his recital here was a gratifying success. The audience was appreciative and sympathetic and in close touch with the spirit of the numbers. His brilliant handling of the different movements, his perfect mastery of his instrument, combined with his artistic conception of the composer's intent in each case, produced a result gratifying and effective.

An organ concerto in D minor of Händel presented an opportunity for the display of his powers in the adagio and allegro movements, and embraced a fine aria and a clever finale. A new Pedal Rondo, by Arthur B. Plant, was a wonderful example of what can be attained by the artistic use of the pedals. A Largo from "The New World" Symphony of Dvorák was also a fine number, and a spirited Toccata by Tombelle in E minor introduced some good adaptations of light and shade. The concluding number, an adaptation of "Men of Harlech," with variations, was a fitting climax to the program.

Next week Mr. Carl will play on a new Moller organ in Hagerstown, Md., and the following week he will undertake a tour in Ohio.—Ottawa Citizen.

## Successful Bowman Pupils.

FANNY EUGENIA RICHARDS.

S AID A MUSICAL COURIER representative the other day to E. M. Bowman, in his spacious studio at Steinway Hall, "What one thing more than another do music students lack?" Without a moment's hesitation this experienced educator replied: "Concentration. They lack concentration in three things: In deciding what is to be done first; as to the best way to do it; in the doing of it."

Among those who play or study the piano, how few are really correct readers. The great majority are too eager to hear how the piece is going to sound to study it sufficiently slow to read the notes, fingering and other signs faultlessly. Again, how few practice the best way to read. The mind should be required to analyze and the eye to recognize. This involves harmony, counterpoint and music form, as well as an eye trained to observe all the devices of notation.

Concentration and earnestness in all that pertains to music, almost to a fault, if such a thing were possible, may be attributed to Miss Fanny Eugenia Richards, a successful teacher and pianist who has received the greater part of the preparation for her career from Mr. Bowman. During 1893-4 she studied with Miss Cecilia Gaul at the Woman's College, Baltimore. Then she came to Mr. Bowman for theory lessons and to Dr. Mason for piano lessons. A year later she put into practice her tendency toward concentration by coming to Mr. Bowman for piano as well as theory, and with him she continued several years, proving herself to be an unusually intelligent and successful student.

Under Mr. Bowman's instruction Miss Richards made rapid progress in the acquirement of a versatile touch, comprehensive technic and classical repertory. She was no less thorough in the theory of music and the science of teaching. She has taught for the last six years, at Asbury Park, has come into contact as their teacher with nearly 100 pupils. Some of these have studied with her from the beginning and now give flattering evidence of her skill, knowledge and tact as a teacher.

As a most charming hostess Miss Richards brings her pupils together in frequent recitals at her home, and she seeks in every way, by study of the composers, by musical quotations and dictation, to incite in them that love for music which will elevate and ennoble life. It is superfluous to suggest that in the successful, useful career of such disciples as Miss Richards Mr. Bowman takes righteous pride.

## Emil Hoffmann.

E MIL HOFFMANN, the distinguished baritone, was one of the many musical passengers who sailed for Europe yesterday on the *Wilhelm der Grosse*. After filling a large number of oratorio and recital engagements in New York, Brooklyn, Boston and other Massachusetts cities, Pittsburgh, Chicago, Milwaukee, Cincinnati and Indianapolis, Mr. Hoffmann is now returning to resume his operatic and concert work abroad this summer. His first date is at Hawick, Scotland, where he is booked to sing in "The Messiah."

## Clarence Eddy Sails.

C LARENCE EDDY, the distinguished organist, will spend the summer in Europe. He sailed from New York last Saturday on the *Staatsendam*. He will return the latter part of next September, and will play at the Pan-American Exposition in Buffalo October 13, 14 and 15.

## Eugenia Mantelli De Angels.

M ADAME MANTELLI, the distinguished singer, has returned to New York from Lisbon, Portugal, where she has been singing with unqualified success at the Royal Theatre San Carlos, appearing in "Aida," "Norma," "Favorita," "Gioconda," "Trovatore," "Samson and Delila" and "Carmen." In the latter her triumph was something to be proud of, since, as is well known, "Carmen" could not sing and her place was taken by Madame Mantelli, by royal command, appeared at four state functions and afterward received a superb gift from the King and Queen. She was also the recipient of a floral crown at the hands of Signor Puccini the closing night of the opera season. The royal present is a magnificent brooch in the shape of an eagle. It contains 1,400 diamonds and eight large rubies. This design was chosen because the King was informed that the prima donna purposed to make New York her home.

In his review of the Apollo Club concert in Brooklyn last week the music critics of the *Brooklyn Eagle* said: "Miss Sara Anderson, who had been engaged as soloist, could not sing and her place was taken by Madame Mantelli, the contralto who retired from the opera upon her marriage, a few months ago. Madame Mantelli is familiar as the fiery Azucena and the strenuous Amneris, but the delicacy and grace of her song singing last night were a pleasant surprise. She sang an unfamiliar Italian aria, 'Bocca Bella,' by Lotti, and for an encore a dainty Italian song. Later she gave Bemberg's 'Aime-Moi,' Goring Thomas' 'Summer Night,' sung in excellent English, and for an encore a melodious French air. She made a pronounced success."

It is Madame Mantelli's purpose to do much concert work next season.

WANTED—A good pianist and teacher (male) to take charge of a well-known conservatory in the South; would prefer, if possible, one who could teach vocal or violin or both. Address "B." care THE MUSICAL COURIER.

V OCAL INSTRUCTION.—A prominent vocal teacher of New York, remaining at home this summer, will have vacancy for a few good voices. Terms reduced. Address VOICE, care of MUSICAL COURIER.

P OSITION WANTED.—Concert pianist, certificated pupil of Leschetizky, with experience in teaching, desires position in college, seminary or conservatory. Address "Professor," care THE MUSICAL COURIER.

T HE conductor of a Berlin singing society, well versed also in orchestral conducting, who has given concerts in Berlin with great success and received excellent criticisms, would like to take the place of director of a mixed or male chorus and to establish himself at the same time as teacher of the vocal art in a conservatory. References can be obtained from Prof. Dr. Joseph Joachim, director, and Prof. Adolph Schulze, head of the vocal department of the Royal High School of Music, at Berlin, and from Otto Floersheim, Berlin. W. Linkstrasse 17, in whose care letters on the subject should be addressed under the heading of "Conductor."

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## MAY, 1901.

Thur.,	2 Montpelier, Vt.	Matinee.	Blanchard Op. House.
Thur.,	2 Burlington, Vt.	Evening.	Howard Opera House.
Fri.,	3 Montreal, Can.	Mat. & Eve.	Theatre Royal.
Sat.,	4 Ogdensburg, N. Y.	Matinee.	The Opera House.
Sat.,	4 Watertown, N. Y.	Evening.	City Opera House.
Sun.,	5 Rochester, N. Y.	Matinee.	Lyceum Theatre.
Mon.,	6 Jamestown, N. Y.	Matinee.	Samuels Op. House.
Mon.,	6 Meadville, Pa.	Evening.	Academy of Music.
Tues.,	7 New Castle, Pa.	Matinee.	Opera House.
Tues.,	7 Sharon, Pa.	Evening.	Morgan Gr. Op. Hse.
Wed.,	8 Cleveland, Ohio.	Mat. & Eve.	Grays Armory.
Thur.,	9 Marion, Ohio.	Matinee.	Grand Opera House.
Thur.,	9 Lima, Ohio.	Evening.	Faust Opera House.
Fri.,	10 Chicago, Ill.	Mat. & Eve.	The Auditorium.
Sat.,	11 Chicago, Ill.	Evening.	The Auditorium.
Sat.,	12 Chicago, Ill.	Evening.	The Auditorium.



### National Federation of Musical Clubs.

THE following proposed revision of the by-laws, prepared by the authorized committee, Mrs. Philip N. Moore, of St. Louis, and Mrs. Thomas E. Ellison, of Fort Wayne, is being offered at the Biennial Festival in Cleveland this week.

The revision of Article I, Section 1, Section 2, offered by the committee on redistricting, Mrs. D. A. Campbell, chairman, and Mrs. Frederic Ullmann, presents a plan for greatly systematizing the work of the federation.

Instead of two national and four sectional vice-presidents, there will be six national vice-presidents, two at large and four representative of the East, North, South and West. These, with the national officers, will constitute the board proper. An auxiliary board will be formed by electing a director from each State and Territory. Under the original by-law, provision is made for but two directors for each of the four sections.

#### Proposed Revision of By-Laws.

##### ARTICLE I.

###### ORIGINAL.

SECTION 1. The officers of the National Federation of Musical Clubs shall be a president, two national vice-presidents, a corresponding secretary, a treasurer, an auditor, four sectional vice-presidents and eight directors. The sectional vice-presidents shall represent four sections of the United States, as follows:

a. The Eastern section to extend from the Atlantic coast to the first meridian west of Buffalo.

b. The Northern middle section to extend from the first meridian west of Buffalo to the first meridian west of St. Paul and as far south as the Ohio River and the southern boundary of Missouri.

c. The Southern middle section to include the territory between the above meridians south of the Ohio River and the Southern boundary of Missouri.

d. The Western section to extend from the first meridian west of St. Paul to the Pacific Ocean.

All the above officers shall constitute a board of management, which shall transact the business of the Federation, subject to its direction, and make a full report at each biennial meeting. It shall meet at the call of the president. Five members shall constitute a quorum.

###### REVISION.

The officers of the National Federation of Musical Clubs shall be a president, six vice-presidents, a recording secretary, a corresponding secretary, a treasurer and an auditor. The first and second vice-presidents shall be elected at large and shall be called national vice-presidents; the other four shall be elected from the different sections of the country, as follows:

a. Eastern section including Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, Delaware, New Jersey, New York and Pennsylvania.

b. Middle section, including Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa and Missouri.

c. Southern section, including Virginia, West Virginia, Maryland, District of Columbia, Kentucky, Tennessee, Florida, North Carolina, South Carolina, Alabama, Georgia, Louisiana, Mississippi, Arkansas, Texas, New Mexico, Arizona, Oklahoma and Indian Territory.

d. Western section, including South Dakota, North Dakota, Nebraska, Kansas, Colorado, Wyoming, Montana, Idaho, Utah, Nevada, California, Washington and Oregon.

The above officers, with the chairman of standing committees, shall constitute a board of management, which shall transact the business of the Federation, subject to its direction, and make a full report at each biennial meeting.

The board shall meet the day preceding and the day following the biennial. It shall meet at other times at the call of the president—or of three members of the board. (Quorum same.)

SEC. 2. Each sectional vice-president and two directors shall constitute a sectional board, which shall be in direct communication with all clubs in that section, and shall transmit all necessary business to the national board.

SEC. 3. The board of management shall be elected at biennial meetings by ballot. The board of management shall appoint a nominating committee of five to offer a list of officers and directors for election. A majority vote of those present entitled to vote and voting shall constitute an election.

###### SEC. 4.

SEC. 5. Each federated club shall be entitled to be represented by its president, or her appointee, and by one delegate. (The president and delegate shall be entitled to one vote each.) Twenty-five members shall constitute a quorum for executive sessions.

###### SEC. 7.

##### ARTICLE II.

###### MEMBERSHIP.

SECTION 1. Clubs desiring to join the National Federation may make application for membership, accompanied by constitution and by-laws, to their sectional vice-president, who, with her sectional directors, shall decide upon their eligibility and upon whose recommendation they shall be admitted.

SECTION 1. a. Substitute, after the word by-laws, "to the State director, who shall decide upon their eligibility and upon whose recommendation they shall be admitted, subject to the approval of the sectional vice-president."

b. Children's clubs shall be admitted to the Federation as study clubs, without power to take part in discussion or vote.

SECTION 2. Name of club with name and address of officers shall be sent to both corresponding secretary and treasurer.

##### ARTICLE III.

###### MEETINGS AND DUES.

SECTION 3. Add: The recording secretary shall file a printed or typewritten copy of all proceedings, which shall constitute the records.

SEC. 5. Each club shall send a biennial report to its State director, whose report for the State shall be edited and printed by the recording secretary or preserved in the archives.

#### ARTICLE IV.

##### DUTIES OF OFFICERS.

SECTIONS 1.  
" 2.  
" 3.  
" 4.  
Same.

SECTION 5. The board of management shall, at the first meeting following the biennial, appoint an artist committee, a bureau of registry, a librarian, a press committee and a printing committee, the chairmen of which shall be from the board. (Duties of such committees shall be included in standing rules.)

By Order of the Board.  
Committee on Revision

EVA P. MOORE, Chairman,  
HANNAH H. ELLISON.

##### STANDING RULES.

1. At the board meeting preceding the biennial, all reports of officers and committees to be given during the session shall be read and approved by the board.

2. Artist Committee.—(Minutes board meeting, February, 1900.)

(a) The artist committee shall consist of one person; (b) the work shall be carried on without fee or commission from either clubs or artists; (c) the necessary expenses, clerical, postage, &c., shall be paid from the general fund; (d) the committee shall prepare a list of artists and their prices and shall place this before the clubs, in the hope that the clubs will make the trial of engaging at least some of their artists from this list.

3. Bureau of Registry.—The chairman of the bureau of registry shall ask every federated club for a list of its members, who, for their expenses, or a small remuneration, will give their services to other clubs—and she shall furnish this list to all federated clubs. These members shall be recommended by the board of directors of their club.

1898.

1901.

Add:

The librarian shall form for each biennial meeting a club exhibit, consisting of typewritten reports of clubs, programs, photographs and year books, of which she shall have entire charge.

An exchange of programs, between clubs interested, shall be arranged by the librarian

4. Librarian.—The librarian shall request every federated club to send a typewritten list of all music it is willing to loan, the number of copies and the cost price, with the names of the clubs owning them. These shall be combined by the librarian into one printed list, and a copy sent to each federated club. Any club wishing to borrow music contained in the list shall correspond to this effect with the club owning it, agreeing to pay for its use to per cent. of the cost price of each copy, the express charges both ways, and the value of any copies which may be destroyed. The librarian shall also request from each federated club copies of its year book, and programs, and shall inform clubs that these will be distributed upon application. The librarian shall also request information concerning any literary musical work of the clubs.

5. The Press Committee.—The press committee shall consist of the national chairman, appointed by the board of managers. Each sectional vice-president shall be, ex-officio, a member of this committee, and shall be chairman of the sectional press committee, which she shall appoint from within her section in sufficient numbers to gather and disseminate sectional news. The members of this committee shall look up papers in which to have copied from musical journals Federation articles, gather and send to their chairman news, programs and sketches of federated clubs, and the chairman shall send the same to the general press committee, who shall, together with news of and articles on the Federation, cause its publication, and send to each chairman of the sectional press committee news useful to her section.

All news of the Federation and clubs should be sent to the authorized press committee only.

6. The Printing Committee.—The printing committee shall attend to the printing of all stationery, circulars, reports, &c.

The Euterpean Club, of Allentown, Pa., held its final recital of the season on April 17.

Charlotte Maonda has been engaged for the Nashville (Tenn.) Morning Musicale's concert on May 15.

The Ladies' Thursday Musicale, of Minneapolis, Minn., has just elected the following officers: President, Mrs. George E. Ricker, first vice-president, Mrs. Hector Baxter; second vice-president, Mrs. S. S. Brown; corresponding secretary, Mrs. Henry W. Jones; treasurer, Miss Anna Werner; auditor, Mrs. J. H. Chick, and librarian, Mrs. T. D. Bell.

The St. Cecilia Club of Des Moines, Ia., held its April meeting at the residence of Judge Ryan.

Van Suppe's operetta "The Jolly Students," was presented by the Syracuse (N. Y.) Liederkranz on April 16, under the direction of Arthur Plagge. The cast was made up of the following local singers: W. Dippel, Jacob M. Sax, Fred C. Hensel, John Cook, Frank Jost, Max Riepel, G. L. Kraus, Frank Bichler, Wm. Wiegand, Robt. Disque, Chas. Schick, Aug. Meaphy, Max Fix, Miss M. Wiegand, Will Maier, J. Salomon and Miss Augusta Sauter.

Mrs. Nesbitt's history class gave "An Evening with Mendelssohn" on March 27, at the residence of Mrs. C. C.

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Mathews, Moundsville, W. Va., in commemoration of Mrs. Nesbitt's father's (E. A. Weber) birth. Mr. Weber was born in Weimar in 1823, was a choir boy when Mendelssohn visited Weimar and conducted his oratorio "St. Paul." The reminiscences of Mendelssohn's visit, written by Mr. Weber, were read. Several piano pupils of half a century ago were present.

The April reception of the Actors' Church Alliance was held last Thursday evening at St. Michael's Parish House, 223 West Ninety-ninth street. The rector of the church, the Dr. John P. Peters, delivered an address. Musical numbers were contributed by Miss Amy Robie, violinist; Percy Hemos, baritone, and Miss Harriet Stevens. Miss Robie played "Boka Kesergoje," by Zsadanyi, and as an encore "The Swan," by Saint-Saëns. Miss Margaret Anderson accompanied for Miss Robie, and Miss Karline Holmquist for the singers. Mrs. Marian Leland recited a New England sketch by Mary Wilkins, and the Rev. Walter E. Bentley spoke of the progress the alliance was making.

### Rubinstein Club Concert.

At the Waldorf-Astoria on the evening of April 25 the Rubinstein Club gave its last concert of the season. This admirable chorus of women's voices, under the direction of William R. Chapman, presented an attractive program, which consisted of the ensuing numbers: "Gypsy Life," Robert Schumann (incidental solos by Mrs. J. Hallenbeck Kavanagh, soprano, and Miss Henrietta Wilson, contralto); "Found," George L. Osgood; "Love's Dream After the Ball" (by request), A. Czibulka; "Ave Maria," F. Marchetti; "The Reapers," L. Clapison (solo by Mrs. J. L. Strahan); "Crossing the Bar," W. H. Neidlinger; "In Summer Go Thy Love to Seek," Carl Reinecke, and "Morning Song of the Shepherdess," F. Abt.

The club's singing aroused much enthusiasm, several encores being demanded. Willis E. Bacheller, tenor, sang "A Thought," Edna R. Park; "The Robin Sings in the Apple Tree," MacDowell; "A Song of Thanksgiving," Altsitzen; "Donna Vorrei Morir," Tosti, and "Mia Sposa Sara La Bandiera," Rotoli. Mr. Bacheller's artistic interpretations were well received, and he was repeatedly recalled. Hans Kronold, the cellist, played Gounod's "Meditation"; "Vito," Popper; Hubay's "Invocation," and Scherzo, Goens. These selections displayed facility of execution and breadth of interpretation, though Mr. Kronold at times marred his passages with exaggerated sentiment. Mrs. Chapman, who is a valued supporter of the Rubinstein Club, received an ovation when she appeared on the platform. Next season this flourishing organization will give three concerts in the Waldorf-Astoria.

### Miss Margulies to Sail for Europe.

MISS ADELE MARGULIES, the pianist and teacher, sail for Europe on a steamer of the French line on May 9. After a sojourn of six weeks in Vienna, Miss Margulies expects to do some mountain climbing, and altogether will extend her vacation over a period of four months. The artist-teacher will return to New York the early part of September, and resume her classes at the National Conservatory of Music and her private teaching at Carnegie Hall.

Miss Margulies' success as a teacher is becoming generally known, and as an artist she ranks high, but her innate modesty apparently prevents her from playing in public as often as her admirers would like. Among Miss Margulies' pupils at the conservatory are a number who promise to become remarkable pianists.

### Becker's May Engagements.

On May 13 Gustav L. Becker plays as the piano soloist at the concert of the College Woman's Club, Jersey City, and on May 14 at the concert of the Herr Bible Class. Both are return engagements from last year. The soloists at Mr. Becker's own musicale for next Saturday morning will be Mrs. Charles Grant Shäffer (Miss Dora V. Becker), violin; Mme. Kaethe Walker, 'cello, and Master Joseph Fürstman, soprano. Several of Mr. Becker's pupils will play.

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PHILADELPHIA OFFICE THE MUSICAL COURIER,  
4230 REGENT SQUARE, April 20, 1901.

**T**HE chamber concert of Frederick E. Hahn, violinist, and Ellis Clark Hammann, pianist, offered to the audience an opportunity of hearing works that are seldom played, the program being composed of three numbers: Grieg's Sonata, op. 45; Suite, op. 44. Eduard Schütt, and Sonata, op. 13, Paderewski. The Suite of Schütt was particularly interesting.

Both the soloists are well known to the Philadelphia public. Mr. Hahn's violin playing, if somewhat lacking at times in correct pitch, was full of fervor and intensity. Mr. Hammann's work was thoroughly enjoyable.

On Wednesday night the Treble Clef Club gave their spring concert, being assisted by Miss Maud Rees, contralto; Master Ben Johnson, soprano, and Miss E. D. Blair, accompanist. The concert might have been enjoyable but for the program, which was more sombre than a London fog. Out of the ten numbers four were religious subjects, one the beautiful but doleful "Elielid" cycle of Von Fielitz. Another was the "Song of the Rhine Daughters," which Wagner never expected to hear as a chorus. The club did excellent work, however, and Miss Rees, though not a very deep contralto, has a charming quality of voice.

Thursday night the Manuscript Music Club held a meeting, but as I had previously received tickets for "Miss Bob White" I was thus deprived of the pleasure of hearing E. Zimmerman's new anthem.

Philadelphia has welcomed with open arms the advent of Willard Spenser with his new opera, "Miss Bob White." The score contained several "catchy" melodies, which the galleries seemed determined to learn; Miss Bob White herself is an extremely pretty girl, with bright eyes and happy smile. Altogether the opera is interesting, and from present outlook bids fair to having a tremendous run.

At a concert given by the Raymond Academy Alumni two of Mrs. Ratcliffe Caperton's pupils were heard: Miss Amy Vansant, soprano, sang the "Ave Maria" set to the intermezzo of "Cavalleria Rusticana," and a waltz song of Denza. Miss Vansant's voice is light and flexible, which she uses very artistically. The other pupil was Miss Marie Stone Langston, whose voice penetrated the veneering that covers the soul of the critic and aroused in me a state of enthusiasm that ran to congratulations. I congratulated the young lady on the possession of such a voice, Mrs. Caperton for having brought it to such a state of perfection and myself for being given the opportunity of hearing it. Miss Langston's voice is a rich contralto that plays upon one's heart strings, while her dainty face and figure delight the eye. The young lady is a niece of William McDonald, and has studied under Mrs. Caperton for two years. Last week she sang for McDonald's company in Atlantic City, and created a deep impression on the troupe. I can honestly say that it is the most beautiful contralto I have heard this year.

Speaking of Mrs. Caperton's pupils reminds me to say that Paul Volkmann, who was so dangerously ill during the winter, has fully recovered his strength, his voice sounding more powerful and sweeter than ever.

In reply to a question of mine as to what works the Choral Society would study next season, Mr. Thunder told me that he hoped to give four concerts: "Messiah,"

"Damnation of Faust," Bach's "Passion Music" and the "Redemption."

Mr. Thunder will play on the three last days of August at the Pan-American Exposition, and, as this will take him North, he anticipates spending the summer at Lake George, where several of his pupils are trying to persuade him to open a summer school.

It is with much regret that I come to the end of my letter, for, owing to my departure from this City of Brotherly Love, I must reluctantly sign myself as Philadelphia correspondent for the last time.

I take this occasion to thank the musicians of this city for the many courtesies extended me, and at the same time make public acknowledgment of the hearty co-operation and encouragement in my work which THE MUSICAL COURIER has always given me.

DOMINGA LYNCH SOUDER.

### Mme. de Wienzkowska's Pupils.

**M**ME. MELANIE DE WIENZKOWSKA, director of the Leschetizky School of Piano Playing at Carnegie Hall, is happy over the fact that several of her pupils have filled important concert engagements this season. Last Sunday Miss Elizabeth Sheldon and Miss Ida Mampe, the latter only twelve years old, played for Gabrilowitsch, and the great Russian pianist expressed himself as greatly pleased with their performances and their excellent training. A dominant musical quality marks the playing of the Wienzkowska pupils. All show a good understanding of the classics, and thus when they reach the romantic and modern composers their playing reveals the healthfulness that comes of sound training as a foundation.

Madame Wienzkowska is a native of Warsaw. Josef Wieniawski gave her the first lesson. As a child she played at concerts in Poland and Russia. Later her parents sent her to Vienna and there she studied with Leschetizky and in time became one of his staunch friends and assistant teachers.

Besides Leschetizky, Madame Wienzkowska holds testimonials from Hans Richter, Paderewski and other prominent European musicians.

### Romualdo Sapiro in Great Britain.

**H**ERE are more notices recording the great success of Romualdo Sapiro, who is conducting the tour of the Moody-Manners Opera Company in Great Britain:

The ensemble was deserving of all praise, and Signor Sapiro guided the band—a huge one—through the intricate passages of Wagner's work with a skill born of confidence and knowledge. The performance was an exceedingly good one throughout, and the various artists were loudly applauded when the curtain fell.—Oldham Chronicle, February 27, 1901.

The orchestra, conducted by Signor Sapiro, played splendidly.—Dublin Daily Independent.

The orchestra under the able direction of Signor Sapiro was magnificent. He grasped every opportunity of the score, which bristles with difficulties.—The Independent, Buenos Ayres.

We join in the hearty applause to the orchestra, which, conducted by Signor Sapiro, played con amore and with exquisite taste.—La Razon, Buenos Ayres.

Signor Sapiro had his large instrumental forces well in hand from the overture to the close, and he unfolded in a skillful manner the ever changing and beautiful episodes.—Evening Times, Glasgow.

Signor Sapiro conducted, and it is due to him to say that every movement and every passage was perfectly rendered. The climax in the close of the first act of extraordinary breadth and power was magnificently played, and the concluding solemn chant furnished a fitting finale to an impressive representation.—Cork Daily Herald.

The large orchestra, which was last night under Sig. R. Sapiro, did full justice to the instrumental beauties of the music of Gounod's "Faust," and their work cemented together all the other elements of a performance in every way commendable.—Independent, Sheffield.

The chorus and orchestra, conducted by Signor Sapiro, were really magnificent, and showed what splendid work can be accomplished in these departments by this company.—Cork Constitution.

### New and Old Counterpoint.

**T**HE second article on "New and Old Counterpoint," by A. J. Goodrich, of New York, will be printed in the next issue of THE MUSICAL COURIER.

# GOODOWSKY

"Goodowsky has gained the public and will always hold it."—*Berlin Lokal Anzeiger*, January 17, 1901.  
"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 18, 1900.  
"Goodowsky dumbfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 21, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kölnerische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—*Kleine Journal*, January 9, 1901.

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## Robert Hosea's Musica.

ROBERT HOSEA'S musica at the Holland House last Tuesday (April 23) morning was attended by 400 fashionable women and an unusual number of men for a concert in the forenoon. Mr. Hosea is the possessor of a sympathetic bass voice and an excellent vocal method. His singing, too, is distinguished for refinement and intelligence, and these accomplishments, together with a handsome and manly presence, account naturally enough for his great popularity.

The program was a good one, and the artists who assisted Mr. Hosea included Mrs. Mary Hissem de Moss, soprano; Mrs. Adele Laeis Baldwin, contralto; Edward Strong, tenor; Julian Pascal, pianist, and Clarence Reynolds, accompanist.

Here is the program:

Song—	
Im wunderschönen Monat Mai.....	Schumann
Aus meinen Thränen sprießen.....	Schumann
Die Rose, Die Lile.....	Schumann
Gute Nacht.....	Franz
Im Herbst.....	Franz
Mr. Hosea.	
Etude .....	Rubinstein
Mr. Pascal.	
Oh, Let Night Speak of Me.....	G. W. Chadwick
In Maytime.....	Oley Speaks
Molly's Eyes.....	C. B. Hawley
Dannie Deever.....	Walter Damrosch
Song Cycle, The Daisy Chain.....	Liza Lehmann
Mrs. Hissem de Moss, Mrs. Baldwin, Mr. Strong and Mr. Hosea.	

Mr. Hosea sang the three songs from Schumann's "Dichterliebe" cycle with warmth and expressiveness, and in the Franz songs, particularly "Im Herbst," he displayed depth and a correct musical conception. The songs in English he sang delightfully, and the audience insisted upon a repetition of "In Maytime," by Oley Speaks. Mr. Pascal's playing proved an agreeable feature, for it has the quality that makes piano music sincerely enjoyable. He was compelled to add an encore after the Rubinstein study.

The song cycle by Liza Lehmann has been reviewed in the columns of THE MUSICAL COURIER, and therefore nothing remains to be said here but a description of the performance by Mr. Hosea and his assisting artists. The voices in the four quartets blended well and the enunciation of the text was perfect. As the words of the cycle

are superior to the music, it is important that the artists should be singers capable of distinct speech, and in this case the requirements were filled. Mrs. De Moss' sweetly brilliant voice made the most of the two solos allotted to the soprano. Mrs. Baldwin's sympathetic contralto was heard with rare pleasure, especially in one of her solos, "The Ship That Sailed Into the Sun." Mr. Hosea sang his two solos in the cycle, "Keepsake Mill" and "Mustard and Cress," with spirit. Altogether it was a very finished performance.

The musica was given under the patronage of the following representative women: Mrs. E. C. Benedict, Mrs. Grover Cleveland, Mrs. Charles B. Foote, Mrs. Benjamin Franklin Hooper, Mrs. George T. Purves, Mrs. Cornelius N. Bliss, Mrs. James Clifton Edgar, Mrs. Edward Holbrook, Mrs. John P. Lafin and Mrs. Lucien C. Werner.

## The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Molly's Eyes.....	Hawley
Oley Speaks (March 12).....	Columbus, Ohio
Oley Speaks (April 9).....	Columbus, Ohio
Oley Speaks (April 13).....	London, Ohio
In Maytime.....	Oley Speaks
Eyes of Blue.....	Oley Speaks
Oley Speaks (March 12).....	Columbus, Ohio
Oley Speaks (April 9).....	Columbus, Ohio
Oley Speaks (April 13).....	London, Ohio
In Maytime.....	Oley Speaks
Oley Speaks (April 22).....	Waldorf-Astoria, New York
In Maytime.....	Oley Speaks
Molly's Eyes.....	Hawley
Dannie Deever.....	Damrosch
Robert Hosea (April 23).....	New York City
The Sweetest Flower That Blows.....	Hawley
Eyes of Blue.....	Chaminade
All For You.....	D'Hardelet
William H. Reiger (April 24).....	New York City
If I Were a Rose.....	Hesselberg
Charlotte Calahan, (April 25).....	Chicago, Ill.
Belshazzar.....	Schumann
Song of the Norseman.....	Kroeger
Charles W. Clark (April 28).....	Chicago, Ill.

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## Mlle. KIKINA,

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## Katherine Fisk's Western Tour.

MRS. KATHERINE FISK left New York yesterday for a concert tour through the Middle West, with which she will conclude a most successful season.

Bemberg's beautiful musical setting to Henri Murger's dramatic poem, "La Ballade du Désespéré," produced so favorable an impression when Mrs. Fisk presented that number at her recent musica at Hotel Netherland, that she has decided to include it in her repertory, and she will repeat it early in the fall at Mendelssohn Hall, that a larger audience than could be accommodated in the hotel music room may enjoy the very attractive novelty.

After one or two New York recitals in the beginning of next season, Mrs. Fisk will make an extended concert tournée, which will probably include California, bookings for which are now being made by Loudon G. Charlton, her manager, with whom she has already signed for another year.

Mrs. Fisk's rich, sympathetic contralto voice, her exceptionally finished art and rare musical intelligence, are recognized and cordially acknowledged by both press and public wherever she sings, and this, together with her very agreeable personality, serves to make her recitals rank among the really high class entertainments offered on the American concert platform.

## Miss Rebecca Goldberg's Song Recital.

MISS GOLDBERG, a young and talented soprano from Cincinnati, gave a well attended recital at Knabe Hall last Wednesday evening, assisted by S. O. Frank, pianist.

Her numbers were as follows:

The Sweetest Flower.....	Van der Stucken
My Heart at Thy Sweet Voice.....	Saint-Saëns
Polonaise (Freischütz).....	Weber
Friulings Glaube.....	Schubert
Sunshine Song.....	Grieg
The Vow.....	Bonn
Summer.....	Chaminade

Mme. Marie Parcella, the contralto, made an emphatic hit at the People's Institute, where she sang last Sunday Madame Parcella sang Rossi's "Ah! Rendimi!" so well that she was obliged to give an encore and respond to several recalls.

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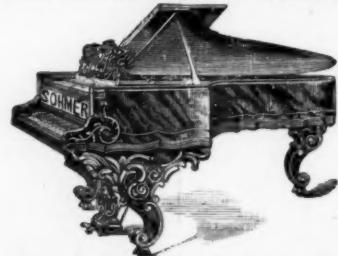
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